

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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ROYAL CHORAL SOCIETY. ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, M.V.O.

"ELIJAH" - MENDELSSOHN.

THURSDAY, NOVEMBER 3, AT 8.

MISS AGNES NICHOLLS	MISS EMILY SHEPHERD
MADAME KIRKBY LUNN	MISS EDITH LEITCH
MR. MORGAN KINGSTON	MR. HERBERT THOMPSON
MR. EDMUND BURKE	MR. STEWART GARDNER

MASS IN B MINOR - BACH.

THURSDAY, DECEMBER 1, AT 8.

MISS PERCEVAL ALLEN.
MISS PHYLIS LEFT.
MR. LLOYD CHANDOS.
MR. WILLIAM HIGLEY.

BAND AND CHORUS, ONE THOUSAND PERFORMERS.
Organist: MR. H. L. BALFOUR, Mus.B.

Prices: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.;
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ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

MICHAELMAS HALF-TERM begins Monday, November 7.
Entrance Examination, Wednesday, November 2, at 3.

FORTNIGHTLY CONCERTS, Saturdays, November 12 and 26,
at 1.

CHAMBER CONCERT, Queen's Hall, Wednesday, November 16,
at 3.

An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES is held annually in September and during
the Christmas vacation, and a Certificate is granted to successful
candidates. A Course of Lecture-Lessons in preparation for the
Christmas Examination is now being given.

Prospectus, Entrance Forms, and all further information of—
F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC, PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

Incorporated by Royal Charter, 1883.

Telegrams—"Initiative, London." Telephone—"1160, Western."

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Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq.

The HALF-TERM will commence on Monday, November 7.
The Next Examination for ASSOCIATESHIP (A.R.C.M.) will take
place in April, 1911.

Syllabus and official Entry Form may be obtained from
FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c.,
may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.

QUEEN'S HALL.

MR.

ROBERT NEWMAN'S ANNUAL CONCERT.

WEDNESDAY, NOVEMBER 3, AT 8.

SOLO VIOLIN - HERR FRITZ KREISLER

(Who has kindly consented to play.)

OVERTURE .. "The Magic Flute" .. Mozart
CONCERTO in E, for Violin, Strings, and Organ .. Bach

KREISLER.

GRAND ORGAN—MR. FREDK. B. KIDDLE.

SYMPHONY No. 5, in C minor .. Beethoven
CONCERTO in E minor, for Violin and Orchestra .. Mendelssohn

KREISLER.

OVERTURE AND VENUSBERG MUSIC (*Tannhäuser*) .. Wagner

THE QUEEN'S HALL ORCHESTRA.

CONDUCTOR—MR. HENRY J. WOOD

(Who has kindly consented to conduct.)

Tickets: 10s. 6d., 7s. 6d., 5s., 2s. 6d., 1s. From Usual Agents, Chappell's
Box Office, Queen's Hall, or the QUEEN'S HALL ORCHESTRA (Ltd.),
320, Regent Street, W. ROBERT NEWMAN, Manager.

THE QUEEN'S HALL ORCHESTRA (LTD.).

SYMPHONY CONCERTS.

THE QUEEN'S HALL ORCHESTRA.

CONDUCTOR—MR. HENRY J. WOOD.

QUEEN'S HALL.

SATURDAY, NOVEMBER 5, AT 3.

NOCTURNE No. 2 .. "Fêtes" .. Debussy
SYMPHONY No. 2, in D .. Beethoven
PIANOFORTE CONCERTO No. 2, in F minor .. Chopin
FESTAL OVERTURE in B flat .. Walford Davies

SOLO PIANOFORTE—BACKHAUS.

SATURDAY, NOVEMBER 19, AT 3.

OVERTURE .. "A Midsummer Night's Dream" .. Mendelssohn
PIANOFORTE CONCERTO in A minor .. Grieg
SYMPHONY No. 1, in C .. Beethoven
CLOSING SCENE (*Götterdämmerung*) .. Wagner
RHAPSODY .. "España" .. Chabrier

VOCALIST—MISS ELLEN BECK.

SOLO PIANOFORTE—MISS JOHANNE STOCKMARR.

Tickets: 10s. 6d., 7s. 6d., 5s., 2s. 6d. (All the 1s. Tickets are sold.)
Full particulars and programmes may be obtained from the QUEEN'S
HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

ROBERT NEWMAN, Manager.

YSAÏE QUEEN'S HALL. YSAÏE

VIOLIN RECITAL.

WEDNESDAY, NOVEMBER 9, AT 3.

SONATA in D major (arranged by Alfred Moffat) .. Nardini
SUITE (Old Style) .. Vieuxtemps
LA MUSE ET LE POÈTE (for Violin and Violoncello) .. Saint-Saëns

MM. YSAÏE AND HOLLMAN.

CONCERTO No. 4, in D minor (with Organ and Harp) .. Vieuxtemps

SOLO VIOLIN—YSAÏE.

SOLO VIOLONCELLO - M. HOLLMAN.

SOLO HARP - MR. ALFRED KASTNER.

GRAND ORGAN - MR. FREDK. B. KIDDLE.

AT THE PIANOFORTE - MR. CHARLTON KEITH.

Tickets: 10s. 6d., 7s. 6d., 5s., 2s. 6d., 1s. From Usual Agents,
Chappell's Box Office, Queen's Hall, or the QUEEN'S HALL
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ROBERT NEWMAN, Manager.

MR. E. H. THORNE will give a Series of BACH
ORGAN RECITALS at St. Anne's Church, Soho, on the Satur-
day Afternoons during November, at 3.30. Programme on application.

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Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 8, 1911.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year—viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, February 1, 1911.

Theory papers set in Examinations of past years (Local Centre or School) can be obtained on application. Price 3d. per set, per year, Post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M., for Two or Three Years.

Copies of Syllabuses A and B, Forms of Entry, and any further information, will be sent, post-free, on application to—

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15, Bedford Square, London, W.C.

Telegrams: "Associa, London."

UNIVERSITY OF DURHAM.

The Examinations for Degrees in Music are held in Durham in March (Matric. Exam. only) and September.

For particulars, apply to the Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 2s. each Set.

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President: Sir W. H. HOULDSWORTH, Bart.

Principal: Dr. ADOLPH BRODSKY.

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Special Houses of Residence recommended for Students. Students are required to enter upon a complete course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.

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Visitor Sir EDWARD ELGAR, Mus. Doc., LL.D.

Principal GRANVILLE BANTOCK, M.A.

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Prospectus and further information may be obtained from

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Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.

Hon. Sec.: GEO. A. STANTON, F.I.G.C.M.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, December, 1910.

Local Theoretical Examination, December, 1910.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

All communications to be addressed as usual to the Secretary, Central Office, 11, Burleigh Street, Strand, W.C.

ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, SEPTEMBER, 1910.

The following CANDIDATES have PASSED:—

IN SINGING.

As TEACHERS.—Gertrude Bertha Dennington, Charlotte Mary Martin. As PERFORMERS.—Caroline George, Holden Heywood, William Charles Hutchinson, Annie Rowena Roberts, Alice Rudelissen, Dorothy Kate Spooner, Madeline Eliza Wells, Ernest White, Edith Wynne-Agabeg.

EXAMINERS.—Richard Cummings, A. Randegger, and Fred. Walker.

IN PIANOFORTE PLAYING.

As PERFORMER AND TEACHER.—Augustus Mayhew.

As TEACHERS.—Grace Adams, Doris Alabaster, Lucy Madeline Archer, Nellie Ascott, Ida Dorothy Bailey, Dido Baxter-Hallatt, Alice Mary Buckley, Ella Beatrice Agnes Burpitt, Ethel Campbell, Linda F. Chesterman, Elsie Clarke, Elsie Marion Clarke, Joan Lindley Cobbold, Elizabeth Collier, Lydia Ethel Cook, Lillias Elizabeth Craw, John R. Crawford, Reba Crooks, Elizabeth K. Davis, Norah Mary Edwards, Lena Ess, Beatrice Mary Fairbairn, Mercia A. Farnworth, Mabel Edith Fearon, Francis Edward Fisher, Doris D. St. Croix Fogg, Marguerite Godfrey, Maud Grace Groult, Mary Grace Harbottle, Gertrude Mary Heap, Sylvia Hewitt, Doris Lister Hill, Amy Elizabeth Hobbs, Winifred M. Hopkins, Marian Jack, Katherine Grant Jefferies, Maud Barrett Jeffery, Florence Myrtle Louise Jones, Marion Jones, Helen Patuffa Kennedy-Fraser, Gladys Miriam Köhler, Elizabeth Leach, Irene Emily Le Couteur, Florence Augusta Leigh, Marguerite Macintyre, Amy Florence Marlow, Hilda Jane Masters, Kathleen Patricia McCabe, Olive Millard, Elizabeth Myfanwy Morris, Martha Naumann, Irene Orr, Margaret Overbury, Alice Eva Pether, Edith L. M. Pigott, Bertha Kathleen Price, Ethel Ann Read, Emily May Rivett, Bessie Roach, Jessie Ryde, Alice Marianne Sheppard, Edmund Seymour Skinner, Dorothy Smith, Emily Eva Sargent Smith, Elsie C. L. Spear, Frances Julia Spencer, Melanie Catherine Stecker, Mary Constance Sutcliffe, Jessie Agnes Sykes, Janet B. Thomson, John Ward, Rosalie Watson, Jessie Gladys Whitwill, Kathleen Mabel Woodruff, Nettie Keyes Wyatt.

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ORGAN.

Robert Climie, Ellen M. Fulton, Joseph Greenfield, Francis Gordon Hamblenton, Charles Arthur Suthers, Louis Herbert Torr.

EXAMINERS.—Messrs. G. F. Huntley, W. J. Kipps, H. W. Richards, and Reginald Steggall.

VIOLIN.

As TEACHERS.—Effie Armour, Harry Idle, Katherine Elisabeth Meugens, Maggie Richard, Jessie Louisa Ridout, Winifred Tilney, Henry Hill Whitfield.

As TEACHER.—Dorothy Alice Thomas.

VIOLO.

HORN.

As PERFORMER.—Walter Sidney Cozens.

EXAMINERS.—Messrs. F. Corder, Alfred Gibson, J. F. Smith, Hans Wessely, Louis Zimmermann.

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EXAMINERS.—Dr. W. G. McNaught and Dr. H. W. Richards.

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PRESIDENT: H.R.H. THE PRINCE CHRISTIAN, K.G.

PATRON'S FUND.

(Founded by S. ERNEST PALMER, Esq.)

PRELIMINARY NOTICE OF CONCERT FIXTURES.

MONDAY, DECEMBER 12, 1910. 3 p.m. .. Bechstein Hall.
(Chamber Music.)
MONDAY, JANUARY 23, 1911 .. Queen's Hall.
(Orchestral.)
(Postponed from July, 1910, on account of the death of
His Majesty King Edward VII.)
WEDNESDAY, JUNE 14, 1911 .. Queen's Hall.
(Orchestral.)
FRANK POWNALL, Registrar.

NORTH STAFFS. DISTRICT CHORAL SOCIETY

(Founded 1901 by the late JAS. WHEWALL.)

CONDUCTOR: MR. HERBERT WHITTAKER.

Winners of the Chief Choral Contest at the Royal National Eisteddfod of Wales in 1901, 1902, 1904, 1906, 1910.

The COMMITTEE are open to consider offers for ENGAGEMENTS throughout the Country.

All correspondence must be addressed to the Secretary,
MR. FRED W. MEIR,
Crewe Road, Alsager, Stoke-on-Trent.

SOUTH LONDON MUSICAL FESTIVAL

PRESIDENT:

H.R.H. PRINCESS CHRISTIAN OF SCHLESWIG-HOLSTEIN.

COMPETITIONS, MARCH 4, 6, 8, 9, and 11, 1911, WANDSWORTH TOWN HALL:—"DAILY TELEGRAPH" OPEN CHORAL CHAMPIONSHIP for all First Prize Choirs in the United Kingdom. Four other OPEN CHORAL CONTESTS. Entries close February 11. CONCERTS by Prize-Winners, CRYSTAL PALACE, MARCH 12. DISTRIBUTION OF PRIZES by the LORD CHIEF JUSTICE OF ENGLAND (LORD ALVERSTONE), Judicial duties permitting.

Adjudicators.—Mr. Henry Bird, Dr. John Borland, Mr. Montague Borwell, Mr. Alfred Gibson, Dr. G. F. Huntley, Dr. Walmsley Little, Mr. Dan Price, Rev. H. T. Spencer, M.A. M.Sc., Dr. John Warriner. Syllabus ready November 7th. Apply, Mr. T. Lester Jones, Secretary, 49, Terrace Road, Upton Manor, London, E.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. CXXXI., § 23.

President: THE VERY REV. THE DEAN OF BRISTOL, D.D.

Professor ELWIN'S ELOCUTION CLASSES. AUTUMN COURSE, SIX LECTURE LESSONS, £1 11s. 6d.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in November and December, 1910.

COMPETITIONS FOR 1910.

ONE GUINEA is offered by the Rev. Sir George Ralph Fetherston, Bart., for the best Christmas Carol.
A SILVER MEDAL for the best simple setting of the Office of Holy Communion (Male Voices).

A SILVER MEDAL for the best Offertory Sentence (Male Voices).

A BRONZE MEDAL for the best Vesper Hymn.

A BRONZE MEDAL for the best Benedicite (Chant Form).

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AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1910.

WILLIAM BOYCE,

1710—1779.

By H. C. COLLES.

Among the crowd of musical centenaries which have been celebrated this year it is not surprising that the bicentenary of the birth of William Boyce should have attracted little attention. To the majority of people he is remembered only as the editor of the collection of 'Cathedral Music' and the writer of some worthy anthems and services which no one is very anxious to hear. Anyone, however, who has sufficient curiosity to read the list of his compositions in any musical dictionary, or better still to turn to the exhaustive record of his life and work which Mr. F. G. Edwards published in the *Musical Times* (July, 1901), may easily come to the conclusion that Boyce is a shamefully neglected composer. Yet both these estimates are untrue.

If we would get at the core of the work of any English composer from the Restoration onward practically to our own day, we have to allow much for the constant inducements they have suffered from both to overwrite and to fritter away artistic energy upon purely occasional work. Boyce was very much surrounded by these influences. The mention in Grove's Dictionary of 'eight symphonies,' composed by him at a time when the production of any genuine symphonic work in England would have been of immense importance, is misleading, since we find on inquiry that they were put together from the overtures to various royal odes which it was his duty to turn out from time to time as Master of His Majesty's Band. Besides various obligations which appointments of this kind imposed upon him, he was affected by another less tangible imposition, which is generally called 'the Handel influence.' The term is unfair to Handel, for the direct impress of a commanding genius such as his upon lesser contemporaries must always be inspiring; but this influence was indirect, since it came through the public taste and not straight from the composer himself. When Handel's work at last became popular its superficial qualities of mere bigness of design took possession of the public ear, and other composers were pressed to adopt the same means of expression, even when they had no equally big ideas to offer. Burney was perfectly right when he asserted that Boyce was 'one of the few of our church composers who neither pillaged nor servilely imitated' Handel, but one cannot read Boyce's large compositions without seeing that he

was so far impressed as often to fill out his work into a larger plan than that which was demanded by the thing he wished to express. No more flagrant example of this swollen attitude towards music is to be found than Boyce's edition of Purcell's *Te Deum* which he consented to make for the Festival of the Sons of the Clergy, in accordance with the taste of the time. A comparison of Purcell's original with Boyce's arrangement (both are published in an accessible form by Messrs. Novello & Co.) shows at once how Boyce expanded Purcell's terse musical utterance in order to give it a false grandiloquence. And what he did once consciously with another man's work he frequently did unconsciously with his own.

A third condition must be taken into account before we can form a real estimate of Boyce's innate capacity as a composer. The three volumes of 'Cathedral Music' which he edited show him as a fine musical scholar, and his larger church works show that he had absorbed the styles of earlier composers without always quite assimilating them into his own. It is a danger which often besets the creative artist who concerns himself very closely with the work of other men. For example, beautiful as is the feeling of Boyce's *Burial Service* in E minor, one cannot listen to its delicate transitions from one common chord to another without feeling that it has been suggested by the similar service of Thomas Morley, and again in some of the verse anthems the histrionic style of Blow makes its appearance. The bass solo beginning the anthem 'The Lord is King,' the daring intervals of its declamation, and the attempt to make the waves of the sea rage horribly by means of rushing semi-quaver passages on the organ, is the reproduction of a style with which Boyce normally had little sympathy.

We get most readily to the man himself if for a moment we close the bulky volumes of church music and open instead his 'Lyra Britannica,' described as 'a collection of songs, duets and cantatas on various subjects.' Variety of subject is indeed their least salient feature. The third-rate pastoral love-poetry with its pretended simplicity which is the bane of every sophisticated age, is much too prevalent, and is quite sufficient to account for the fact that most of the songs are now forgotten. There are, however, other things besides the love affairs of Chloe and Damon; a few drinking and hunting songs which have a hearty 'devil-may-care' ring about them, and an occasional country song of quite frank sentiment. But though the poetry is all at best second rate, that only throws into stronger relief the fact that Boyce had a remarkable facility for writing fresh melodies, both apt to the feeling of the words and fitting their metre like a glove. There is nothing forced, and never a trace of the Italian aria, even when the songs belonged to stage works such as Dryden's 'Secular Masque.' A single example cannot of course show how versatile was the composer's melody, but it is worth while to give one: the words are particularly artless, and yet the whole song has a certain sparkling vitality

The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1910.

WILLIAM BOYCE,

1710—1779.

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from the way in which the composer has exactly caught their rhythm and set it to an unflagging tune :

He.
Let rakes for plea - sure range the Town, And
mi - sers gloat on gold - en . . guin-eas; Let
plen - ty smile . . or for - tune frown, The
sweets of . . love are mine and Jen-ny's,
mine and Jen-ny's, mine and Jen-ny's, the
sweets of . . . love are mine . . and Jen-ny's.

'She' then sings a verse to the same effect and the song ends with the duet :

She.
He.
To - ge - ther let us sport and play, And
live in . . plea - sures where no . . sin is; The

priest shall tie . . the knot to - day, And
wed - lock's bands make John - ny Jen-ny's,
And wed - lock's bands make John - ny
John - ny Jen-ny's, John - ny Jen-ny's, and
Jen-ny's, John - ny Jen-ny's, Jen-ny's, and
wed - lock's bands make John - ny Jenny's.
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These things show a very different side of Boyce from the cultured scholar of cathedral music. But the two sides, the man of frank and simple expression and the master of counterpoint and form, sometimes appear side by side. If it were ever in doubt, as it well might be, whether the William Boyce of 'Johnny and Jenny' and he of the massive double chorus 'O give thanks' were the same person, it could be proved by producing the serenata 'Solomon.'

A pompous overture after the manner of Lully and Handel is followed by an introductory chorus in praise of the King of Israel, all of which clearly suggests the oratorio style. But when we turn the page we find ourselves launched upon a pastoral dialogue founded upon passages from the 'Song of Solomon' and as wholly secular in treatment as 'The shepherd's lottery,' 'The chaplet,' or any of the other musical entertainments which he furnished. In the article already referred to, Mr. Edwards called attention to the solo 'Softly rise, thou southern breeze,' but the opening dialogue of the second part, 'The cheerful spring begins to-day' and the light-hearted duet which follows it, 'Together let us range the fields,' are even more characteristic of Boyce in his happy irresponsible vein. The extract given below includes some of its most telling features, but it is not possible to

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VI.
A rise, my . . fair one, come a -

- way, come a - way, come a -

way. The cheer - ful Spring be - gins to -

VI.
Viole.
- day.

Bleak win - ter's gone with all her train of

chill - ing . . frosts and . . drop - ping . .

rain. Amidst the

ver - dure of the mead The prim-rose lifts her vel - vet

head. The war - bling

German Flutes, VI. *pp*
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song, sa - lute . . . the

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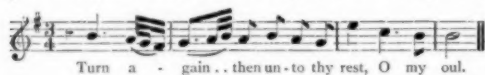
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Even a cursory glance at Boyce's secular music, for which he adopted no fixed and ready-made standards, sends us back to his church music better able to judge what part of it represents spontaneous feeling and what is the result of cunning workmanship. The settings of canticles for church services do not demand much attention, but it is worth while to notice in passing that the *Te Deum* in A, which would be named at once by most organists as representative of Boyce, is quite one of the most colourless things of the kind which he wrote. There is another and larger *Te Deum* in the same key, which has far more interest both in its actual ideas and in the varied use made of them, and the same may be said of the service in G.

When we come to the numerous anthems, a fairly direct line may be drawn between the jubilant ones, 'O praise the Lord,' 'O be joyful,' and the like, and those which express some less exalted phase of human feeling. Only the very greatest composers can sustain the level of pure religious ecstasy, which words of the former class require, and in his attempts to reach it Boyce often falls back upon the mannerisms of his contemporaries and predecessors. That jerky trochaic rhythm of which Purcell was so unaccountably fond crops up, or the solo voice breaks into meaningless flourishes, or the chorus is used with the ponderous dignity of the *Chandos Anthems*. In either case there is little evidence of the composer's own conviction. But when the words express some more manageable idea the same aptness of melody and feeling for their rhythm comes to the rescue which was noticeable in the songs of 'Lyra Britannica.' The treble solo from 'O give thanks' (not the large eight-part anthem alluded to above) is a case in point:

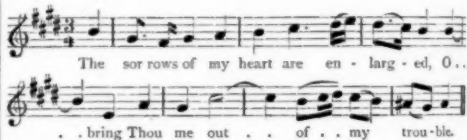


Quite apart from the unobtrusive touch of realism in the treatment of the words 'Turn again,' this is a beautifully poised piece of melody, especially in the way it reaches up to the word 'rest' upon the highest note of the phrase. Unfortunately the convention which made it necessary to repeat words in anthems led him here and in other cases to weaken the force of his inspiration by repeating them to less significant phrases.

In an article in the *Musical Times* (January, 1910) on Boyce's instrumental sonatas, I pointed out that some movements among them start with delightful ideas which fail later because the composer had little grip of thematic development. It is somewhat the same with his anthems. The outline is apt to be blurred by a clumsy development, but that does not affect the beauty and sincerity of the initial thought. He excels most where the words present some definite emotional idea which he can translate into simple musical terms. For this reason the concentrated earnestness of the little four-part

chorus, 'Save me, O God,' stands out above many of his larger anthems. Again the tentative poise of the question, 'O, where shall wisdom be found?' contrasted with the forceful answer, 'The fear of the Lord that is wisdom,' gives so individual a character to his best-known anthem as fully to account for the position it has gained in popular esteem. 'I have surely built Thee an house' is another in which the words govern the music at every point, if we leave out of count the perfunctory 'Hallelujahs' of the last chorus. The pompous statement of the first words by the bass voice, accompanied by a trumpet stop on the organ and arrested by the reflection 'but will God indeed dwell on the earth?' and later the prayer of Solomon answered by the chorus is imaged with wonderful appropriateness.

But the most striking contrast between Boyce's genuine, heartfelt style and his more artificial one is found in the two settings of the same words, 'Turn Thee unto me' (Psalm xxv., vv. 15-21). These are to be found in Vincent Novello's collection, vol. i., No. 12, and vol. iii., No. 44. The second is cut into a number of movements, and its whole effect is desultory and lacking in specific musical beauty and clearness of design. That in the first volume, however, which it should be noticed has lately been issued as one of the reprints of the Church Music Society, is shorter and expresses poignant feeling. Its most eloquent point is the transition from the first minor chorus to a long-phrased, sad melody in the major key:



This is so perfectly designed, both from the purely musical point of view and because of the true value which it sets upon each feature of the text, that one cannot hesitate to place it at the head of all Boyce's work. In this anthem we can forget the composer's environment, the limitations of his technique, and the effects of his scholarship. He has all his forces perfectly in hand. There is nothing superfluous, nothing artificial. Everything, from the broad contrasts of choral and solo voices to the smallest detail of vocal inflexion, serves to give expression to the deep longing which is the essence of the psalm.

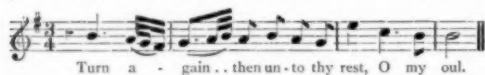
DEBUSSY ON NATIONALITY IN MUSIC.

BY ERNEST NEWMAN.

There has been recently a festival of French music at Munich. It may not have been run on ideal lines: these affairs seldom are. The more pushful gentlemen have a way of forcing themselves to the front, and the quieter ones are edged into the background. There has been a little grumbling in the French Press from writers like M. Pierre Lalo, who feel that the festival has done

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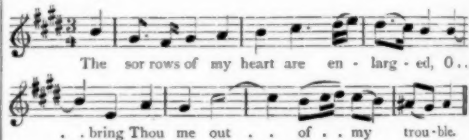


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a little harm as well as some good, but who honestly desire to bring about a better understanding between musical France and musical Germany. A discordant note, however, is struck by Debussy, who has delivered himself of some rather surly and petulant opinions to a correspondent of the *Ouest-Artiste*. 'What have we to do over there?' he asks. 'Did they ask us to go? No! Then what is the use of this project? Everyone knows that we have been more than kind in our welcome of German musicians. In fifty years we shall see how much remains of these infatuations of ours. We like everything that comes from abroad. We clap our hands like children over any work that comes from afar—from Scandinavia, Germany, or the Latin countries—without properly estimating its real weight and value, without asking whether the emotions of souls foreign to our own can rouse sincere feeling in us. It will be better for us when we cease imitating weakly what these people say in their own language; when we cease to rave over false Italianism in music and false Ibsenism in literature; and when certain of our compatriots cease to make themselves ridiculous by attempting to be exotics. The Germans cannot understand us, any more than we ought to try to reach them. Munich . . . is indifferent to our art. The concerts of modern music there are attended only by a few cultivated amateurs. People will go to hear French music out of politeness. They will, perhaps, applaud, with that German courtesy that is so hard to endure. But I am certain that our art will not have conquered any ground in Germany. Some people regard the festival as a means of bringing us together through our music. Music is not made for that—and the hour is badly chosen.'

If this narrowness of mind is typical of the whole modern school of music that prides itself upon being peculiarly French, one can only regret that a foolish way of thinking that even politicians have begun to give up should have found a new home among musicians. Debussy and his fellows are pushing a good principle to a very bad extreme. The long Wagnerian tyranny in France, like every other tyranny, has provoked a revolt. That Frenchmen should be anxious to end the epoch of Wagner imitation is natural and laudable. That they should imagine they can only become Frenchmen by declaring themselves to be fundamentally different in soul from the Germans is deplorable. History and good sense alike are against their thesis. When Debussy says that neither race can or ought to try to appeal to the musical intelligence of the other, and that music is not made to overstep geographical frontiers, he is merely giving a colouring of bad sociology to a fit of temper. Wagner, it is piquant to note, used to talk in much the same amateurish way about 'the German spirit,' the 'German nature,' and so on, and appeal for an art born of the German climate. 'We must only write,' he says in a letter to Heine, of 1846, 'just as the poetic sense inborn in our German hearts dictates, never making the least concession to foreign modes . . . In this way we may win for ourselves once more a German

school of original opera.' Everything that is good in the 'German spirit,' he thinks, has developed out of the original soul of the race. Their princes were un-German, because they drew so much of their culture from France. 'The Romanic nations'—crude, materialistic fellows, these—'abandon themselves to a dubious life of the moment, and, strictly speaking, have a sense of nothing but what the immediate present offers them,' whereas that splendid fellow the German—'God's German,' as Mr. Shaw would say—'builds his world of the present out of motives from all zones and ages.' Why do the nations so furiously talk nonsense about themselves and each other? Why is each of them so earnest in thanking God that it is not as the others are? We call this Pharisaism in the individual. What else can we call it in the race?

Any student of history could tell these irritable amateurs that no race produces its finest flowers of the soul, whether in art, science or philosophy, without plentiful fertilisation by the culture of other races. The self-contained and self-evolving great nation is a myth. One is almost tempted to say that 'the Frenchman,' 'the German,' 'the Englishman,' and all the rest of them are myths. Our good friends the nationalists and the folk-song enthusiasts always seem to me to come to grief here. Before we begin to found a 'national school of music,' let us at least agree as to what the national characteristics are. Is there such a thing as 'the Englishman'? What is the common denominator between types so varied as Shakespeare, Milton, Blake, Pope, Swinburne, Meredith, William Morris, Byron, Carlyle, Charles II., Nell Gwynne, Florence Nightingale, Mrs. Aphra Behn, and Mrs. Gaskell—to extend the list no further. What and who is 'the Frenchman'? Is that elastic term to mean the same thing when we apply it to the Parisian, the Breton, the Provençal, and the Marseillais, to Montaigne, Pascal, Hugo, de Musset, Comte, Bossuet, Massillon, Voltaire, Verlaine, Berlioz, Auber, Debussy, David, Monet, and Manet? What is the characteristic French mind in fiction—Loti's or Zola's? What is the characteristic French mind in painting—David's or Gauguin's? What is the characteristic French mind in music—d'Indy's or Debussy's? And if there is no such thing—as there certainly is not—as the French, or the English, or the German mind, how can we speak of a national style that is the expression of that and nothing else? 'The Germans cannot understand us,' says Debussy. But the Germans *do* understand, and have always understood, whole territories of French art, and French literature, and French music; and if they do not admire Debussy's music as much as he would like, is that due to the French element in it or to the Debussyan element? And if the latter, why should Debussy draw from this the wild sociological conclusion that to fail to see art and life as *he* sees them, is to fail to comprehend the French mind? Is Debussy France?

So far, in fact, from the German and French minds being alien and immiscible products, the

a little harm as well as some good, but who honestly desire to bring about a better understanding between musical France and musical Germany. A discordant note, however, is struck by Debussy, who has delivered himself of some rather surly and petulant opinions to a correspondent of the *Ouest-Artiste*. 'What have we to do over there?' he asks. 'Did they ask us to go? No! Then what is the use of this project? Everyone knows that we have been more than kind in our welcome of German musicians. In fifty years we shall see how much remains of these infatuations of ours. We like everything that comes from abroad. We clap our hands like children over any work that comes from afar—from Scandinavia, Germany, or the Latin countries—without properly estimating its real weight and value, without asking whether the emotions of souls foreign to our own can rouse sincere feeling in us. It will be better for us when we cease imitating weakly what these people say in their own language; when we cease to rave over false Italianism in music and false Ibsenism in literature; and when certain of our compatriots cease to make themselves ridiculous by attempting to be exotics. The Germans cannot understand us, any more than we ought to try to reach them. Munich . . . is indifferent to our art. The concerts of modern music there are attended only by a few cultivated amateurs. People will go to hear French music out of politeness. They will, perhaps, applaud, with that German courtesy that is so hard to endure. But I am certain that our art will not have conquered any ground in Germany. Some people regard the festival as a means of bringing us together through our music. Music is not made for that—and the hour is badly chosen.'

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culture of each has always owed a great deal to the stimulus of the other. Medieval French humour was quickened by the German 'Till Eulenspiegel' and Sebastian Brandt's 'Ship of fools'; the French term 'espièglerie' is itself derived from Eulenspiegel. In philosophy the two nations have always been in the closest contact. Leibniz influenced French thought at a time when he was little regarded in Germany. The influence of Rousseau on Kant and Herder, of Hegel on Taine, of Schelling on Cousin, and of Nietzsche on a great deal of modern French thought, is too patent to need demonstration. If we turn to æsthetics and general literature we see how much Lessing owed to Du Bos and Caylus on the one hand and to Diderot on the other, and how, conversely, his own plays and his 'Hamburgische Dramaturgie' influenced French drama and criticism. Look, again, at the many currents of thought set going by Goethe in France, and at the French progeny that sprang from his Werther alone—Châteaubriand's René, Sénancour's Obermann, Madame de Staël's Delphine, and Benjamin Constant's Adolphe. Goethe, in his turn, except for one thoughtless moment, was ready to acknowledge his own intellectual debt to France. The French Romantic movement would never have been what it was but for the German influence; one of the war-cries of the young Romanticists was 'Vivent les Anglais et les Allemands.' Nothing would be easier than to show in detail that there has hardly been a generation for the last six or seven hundred years in which the mental life of one of the nations has not been quickened by the other. Debussy and his fellows would no doubt reply that each only imitates the other for a time, and that it is just this imitation that they are anxious to put an end to. But the imitation—the pseudo-French art of Germany and the pseudo-German art of France—is only a weak and impermanent by-product of the contact of the two cultures. When this passes away there remains a permanent influence for good. The Wagnerian tyranny of the last generation certainly led to a quantity of merely imitative French art; but can it be disputed that on the whole the Wagnerian upheaval has lifted French music, as it has all other music, to a higher plane of expression than it would now occupy had Wagner never been born? If Debussy's prophecy that modern French music will not conquer any ground in Germany comes true, then so much the worse for modern French music. If the nationalists are going to set up a distinction between human nature and French human nature, and assert that their art aims at appealing to the latter but not to the former, one can only say that they are very busily writing their own epitaph. But after all their works are wiser than their words. We can forgive a man who has written so much good music as Debussy arguing so ill. In his own wiser moments he confesses to a profound admiration for Bach; so that if this musician who would be regarded as the most French of the French can become the spiritual brother of the musician who is the most German

of the Germans, the case is not quite hopeless. Debussy may rest assured that if Bach had only written for Germans instead of for humanity his following now would hardly have been larger than Debussy's; and that if the latter can only manage to make his music speak universal wisdom instead of the complacent tags of philosophy of a little Parisian coterie—as it sometimes does—he will conquer the world as Bach has done. In the last resort there is no such thing as English or French or German music. There are only two kinds of music—the good and the bad. If it be bad, we will loathe it even though it be written by our own brother. If it be good, we will bow the knee to it from whatever place on the map it may hail. 'La raison est de tous les pays,' as La Bruyère says.

THE WHOLE-TONE SCALE AND ITS PRACTICAL USE.

By G. H. CLUTSAM.

Some years ago I was under the impression that I had discovered certain combinations of sounds that were not to be explained by any theories founded on the ordinary diatonic or modal scale basis, or the laws of natural harmonics. This conclusion was arrived at in rather a haphazard and unexpected manner, and was the result of an experiment with the chords of the augmented fifth. A succession of these triads as under:



is a fairly common occurrence nowadays, and the thought suggested itself to try them in opposition by contrary motion, in the same way that an ordinary succession of sixths has so often been used:



In this passage those chords marked with an asterisk are in every respect dissonant, and only satisfy because the ear follows the progress of the separate parts, and anticipates the conclusion. Now, treating our augmented triads in similar fashion, only necessarily progressing chromatically, quite another effect is produced. There is no dissonance in any of the conflicting chords, but one immediately recognises that certain musical sounds are evolved that are not to be accounted for by any ordinary method, even stretched to extremes of license:



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The chords, asterisked, which to unaccustomed ears may have at first a harsh effect, ultimately create a peculiarly satisfying impression, not only as a part of the progression in the example but in isolation. It will be noticed that of the chords above, three are ordinary augmented triads, twice stated, and that the other three are inversions of *one* chord of six notes containing two distinct augmented triads, clearly shown in the above arrangements where a certain notation has been retained. As all augmented triads remain undisturbed in their actual intervals by inversion save for this question of notation, therein partaking of the peculiarity of the diminished seventh, it will be obvious that in the given example there is room for considerable enharmonic alteration. The contents of this chord of six notes can be resolved into a complete scale of full tones, as below :



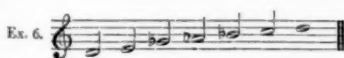
This particular form of whole-tone scale has been used in tentative fashion by some composers of the modern Russian and French schools. As far as the matter can be determined with a limited means of research and a general paucity of material, its use seems to have originated in Russia late in the past century, and as a melodic basis it was afterwards introduced with much more pretension and elaboration into the works of the later French composers, of whom Claude Debussy was undoubtedly the first to exploit a fascinating material.

In the last few years one or two of our own composers, naturally the younger section, have caught and exemplified a few of the salient characteristics of this scale, particularly those of scale form.

It will be obvious from Example 4, that a similar scale can be commenced on any of its intervals without creating any tonal variety. The only divergence, to the eye, from an ordinary diatonic or modal scale is, that an apparent skip of a third can occur between one or other of the intervals according to the notation. In Example 4, this happens between the B and D flat, but it could similarly exist elsewhere, *i.e.* :



Starting midway between any of the notes of the above scale we can form one more progression, and with this, exhaust our *tonal* matter :



This gives us, chord-wise, the following and remaining coalescence of sounds :



But the limits of these two combinations are more apparent than real. The possibilities of their use for modulatory and colour purposes are very considerable.

Colour and characteristic qualities in music have generally been obtained by quaint, and, from an artistic point, bizarre methods, particularly in the Scandinavian, Czech, and Slavonic schools. Apart from the legitimate effects gained by the use of various modal scales, ordinary tonic chords—dominant sevenths and ninths—have been freely employed in succession, without consideration of key relationship.

The result of this class of work when the novelty has worn off, is a certain cheap quality that is too external to be of value. In the same way, the adoption of quasi-national characteristics, such as the cadences peculiar to Hungarian, the melodic descent of the seventh to the fifth in Scandinavian music, and many other mannerisms and colloquialisms that can be easily recalled, have in the end a wearying effect on an educated ear.

Curiously enough, the German, who, as Heine somewhere suggests, has always the greatest respect for his grandmother, has never associated himself with any attempt to break away from the traditional laws of his beloved art, but gone steadily on in the development of the way already laid out by his great predecessors, rather than venture on side paths of innovations that may prove to be 'blind alleys.'

An apology is scarcely required for treating the subject in a rather discursive manner, as, before proceeding with the analysis of this new material, it seems necessary to at least justify its call for serious recognition ; and I can unhesitatingly claim that any student accustoming himself to the use of these sounds, studying them, and *feeling* them, till they become part and parcel of his musical equipment, will be more than repaid by the extra facility and grip he will acquire over *all other* chromatic and extreme harmonies. It is this idea solely, *i.e.*, *the widening of the harmonic field*, that is the purport of this article.

Instances will occur to students who are fairly intimate with modern work, especially French, of bare statements of harmonies based on the tonal scale. I use the phrase 'bare statement' for the reason that there has been a more or less childish toying with these unusual sounds, as though the composer were so proud of his new material he must needs show it off even at inopportune moments. Many of the existent examples are little better than puerilities, and it can be taken for granted that when this scale is used only for its *own* sake it no longer becomes assistant to inspiration.

A simple treatment of musical ideas at this period of production is futile. A composer who undertakes to write simply and clearly, rhythmically, harmonically, and melodically, is in an impossible position. It has all been done, over and over again. Trivial themes, conventional construction, and uninventive variations can no longer give interest to an *educated* listener to music. A plain

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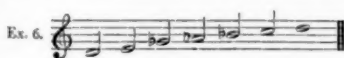
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statement of a thought has never made a poem. In music, as in poetry, it is the method of expression that removes a thought from the realms of the commonplace, *unless* the thought be absolutely new and poetical in itself. Consequently, there is little probability of any composer saying anything 'new' in the strict sense of the word. He can only presume to say something *differently*. Music can only express elementary emotions with a certainty of the suggestions being understood; all effort beyond this is a dependence on the education of the ear, and this culture is yet in its infancy.

In music, the foundations of expression are three: Melody, Harmony and Structure.

Melody, or tune, as generally understood, is a pleasant arrangement of single notes of the ordinary major, minor, or modal scale; the latter being mainly responsible for most songs of peoples that have been passed from generation to generation. The inclination to support melody by other sounds, either vocal or instrumental, called forth attempts at harmony (firstly by contrapuntal methods), and the judgment of the finest ears was afterwards interpreted by a quasi-scientific process. In the course of time, melody and harmony became vitally connected. Even the street-boy whistling the commonest popular air, instinctively associates its simple harmonies with his tune. In the advanced and complex stages of composition, more often than not the conceived harmony alone will suggest or elaborate the melody, and a composer may also in developing his ideas treat the suggested melody to further harmonic variation.

Structure.—The architectonics of music need not concern us here. All we have to consider is whether combinations of sounds based on the tonal scale are adjunct to harmony, and capable also of invoking melody in the ordinary sense of the term. A casual reason for a negative answer to the latter consideration may be that the scale, consisting only of six notes and these all whole-tones, must be extremely limited in variety, particularly as each scale contains within itself *one* harmony only, which makes for hopeless monotony. But I hope to show that as an addition to the ordinary methods of expression, as creating a feeling of colour and atmosphere, there is no doubt whatever it will take ultimately a natural place in the machinery of composition.

First of all let us see what one of these full six-tone chords contains, that can bring it into line with sounds we may already be accustomed to. The nearest association is with the dominant ninth (1):



If, as in (2), the fifth be flattened, or, as in (3), sharpened, in each case we have five notes of the scale; and obviously, using both flattened and sharpened fifths, changing one or the other enharmonically, we have the complete chord (4 and 5). This suggests that the trend of this chord in its

method of resolution is peculiarly that of a form of dominant ninth with sharpened or flattened fifth.



Here the progressions of each individual part are given in strict accordance with the notation adopted, and in each case the resolutions show a distinct dominant atmosphere; so much so, that one is able to indicate the root note in each instance. These chords can of course also carry out the well-known form of successive dominant sevenths or ninths, e.g.:



This passage will be explained later on.

It will be noticed that when the resolution proceeds as to the 6-4 inversion of a tonic, skipping the intermediate dominant, well-understood in the natural form, as below:



one of the parts will incline towards an added and major seventh on the tonic triad. This occurs with the minor sixth or augmented fifth from the note of the chord that is being treated as dominant, *i.e.*, the upper part in the following examples, in each case an augmented fifth:



These cadences, or rather the melodic progression, have a Griegish, Scandinavian flavour.

The added seventh can proceed to the tonic or return to the dominant, or through the sixth quite satisfactorily. This inclination, melodically, will be easily comprehended; but as an *inner* part it requires careful treatment. Of course, in suggesting limitations, one is appealing to the necessity of consulting the ear. All sorts of extreme crudities are practised by the younger composers of all

statement of a thought has never made a poem. In music, as in poetry, it is the method of expression that removes a thought from the realms of the commonplace, *unless* the thought be absolutely new and poetical in itself. Consequently, there is little probability of any composer saying anything 'new' in the strict sense of the word. He can only presume to say something *differently*. Music can only express elementary emotions with a certainty of the suggestions being understood; all effort beyond this is a dependence on the education of the ear, and this culture is yet in its infancy.

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Melody, or tune, as generally understood, is a pleasant arrangement of single notes of the ordinary major, minor, or modal scale; the latter being mainly responsible for most songs of peoples that have been passed from generation to generation. The inclination to support melody by other sounds, either vocal or instrumental, called forth attempts at harmony (firstly by contrapuntal methods), and the judgment of the finest ears was afterwards interpreted by a quasi-scientific process. In the course of time, melody and harmony became vitally connected. Even the street-boy whistling the commonest popular air, instinctively associates its simple harmonies with his tune. In the advanced and complex stages of composition, more often than not the conceived harmony alone will suggest or elaborate the melody, and a composer may also in developing his ideas treat the suggested melody to further harmonic variation.

Structure.—The architectonics of music need not concern us here. All we have to consider is whether combinations of sounds based on the tonal scale are adjunct to harmony, and capable also of invoking melody in the ordinary sense of the term. A casual reason for a negative answer to the latter consideration may be that the scale, consisting only of six notes and these all whole-tones, must be extremely limited in variety, particularly as each scale contains within itself *one* harmony only, which makes for hopeless monotony. But I hope to show that as an addition to the ordinary methods of expression, as creating a feeling of colour and atmosphere, there is no doubt whatever it will take ultimately a natural place in the machinery of composition.

First of all let us see what one of these full six-tone chords contains, that can bring it into line with sounds we may already be accustomed to. The nearest association is with the dominant ninth (1):



If, as in (2), the fifth be flattened, or, as in (3), sharpened, in each case we have five notes of the scale; and obviously, using both flattened and sharpened fifths, changing one or the other enharmonically, we have the complete chord (4 and 5). This suggests that the trend of this chord in its

method of resolution is peculiarly that of a form of dominant ninth with sharpened or flattened fifth.



Here the progressions of each individual part are given in strict accordance with the notation adopted, and in each case the resolutions show a distinct dominant atmosphere; so much so, that one is able to indicate the root note in each instance. These chords can of course also carry out the well-known form of successive dominant sevenths or ninths, e.g.:



This passage will be explained later on.

It will be noticed that when the resolution proceeds as to the 6-4 inversion of a tonic, skipping the intermediate dominant, well-understood in the natural form, as below:



one of the parts will incline towards an added and major seventh on the tonic triad. This occurs with the minor sixth or augmented fifth from the note of the chord that is being treated as dominant, *i.e.*, the upper part in the following examples, in each case an augmented fifth:



These cadences, or rather the melodic progression, have a Griegish, Scandinavian flavour.

The added seventh can proceed to the tonic or return to the dominant, or through the sixth quite satisfactorily. This inclination, melodically, will be easily comprehended; but as an *inner* part it requires careful treatment. Of course, in suggesting limitations, one is appealing to the necessity of consulting the ear. All sorts of extreme crudities are practised by the younger composers of all

countries, presumably in an endeavour to 'find' themselves: chords with no relation, harmonic or æsthetic, are jumbled together without consideration, without meaning, and with only a dubious musical value. As long as something unconformable to convention is arrived at, the question of reason and legitimacy is neglected. A child playing with a paint-box can attain something artistically equivalent. It is for this reason I endeavour to show that, to the trained ear—which is, and always will be, the one guide in all musical questions—these proposed additions to the composers' equipment are logical and justifiable. Naturally, certain laws in the progression of parts that may be suggested, are the outcome of a personal feeling, and it is quite possible that with familiarity many modifications or extensions may come to be recognised as quite consistent with orthodox development. This point will acquire greater importance when the use of the scale is based on quite independent lines; that is, when the chords are *not* treated as *dominant*, wherein the ordinary feelings of progression or resolution are a sufficient guide. Coming to the use of the chord itself, as detached from the form we have been examining, the distinct and determinate idiom it conveys will be more evident. In the long range of music that we now look upon as classical (classical, as it has survived), and in that, though nearer to us, showing strong evidence of becoming classic, there is no sign or suspicion of any harmony that corresponds with that of the tonal chord.

Even by Debussy and his followers its use is confined to creating an artificial and exotic atmosphere, suggesting confines to which it is by no means limited. It is an excellent medium for a delicate and sensitive musical nature, but it is also full of broad, vigorous, healthy possibilities. In all the early work of Strauss there is only one curt example which might have been suggested by knowledge of the tonal chord, but more probably has arisen from quite another consideration. This is in the 'Taillefer,' and occurs twice, thus:



Ex. 13.

Of course, two essential notes are missing. Cf. this example from Charpentier's 'Louise':



Ex. 14.

And again, it might be the *feeling* of such a chord as the following from Schumann:



Ex. 15.

but in its solitariness, suddenness and *sense* it has all the idiom of the tonal chord. In 'Salome,' however, there is a distinct admission of the scale as an effect, and in 'Elektra' many passages recognise its harmonies. In one respect it is peculiar that many extreme harmonies resulting from slightly extravagant treatment of ordinary chords show signs of relationship with the tonal chord. It might be opportune to illustrate this point as it is suggested by the above Schumann extract:



Ex. 16.

&c.

In the ordinary way, these chords have conventional resolutions; as constituents of the tonal chord to be shown later, they may proceed anywhere. Here is a little example of the completion of a dominant chord. It is the final cadence in a pianoforte piece by Mr. Balfour Gardiner:



Ex. 17.



Ex. 18.

In Example 17 the second chord is simply a dominant ninth with a flattened fifth (see Example 8, No. 2), which is turned into a full tonal chord in the second version.

In this full chord there is nothing at all startling, and it is very probable that in many a similar passage the additional note (the A sharp in 18) would pass unheeded even by the most orthodox and conservative auditor, so naturally does it complete the dominant *tendency*.

The real trial to the ear is in the practise of the scale with its natural harmonies unattended by alternations with chords having an ordinary diatonic or chromatic basis. The chief difficulty in listening to modern works wherein bold use is made of contrapuntal devices, is to follow the progress of the different parts; and when, as in the following example from Strauss:



Ex. 19.

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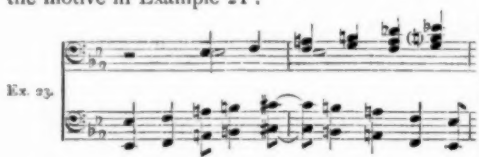
the parts themselves are constituted of complete harmonies that have no relation whatever to each other, the demand on the acuteness of perception in the listener is considerable. The difficulty of the passage lies in its *terseness*. It is a condensation of much intention in a small space, and the ear is expected to follow the parts in a manner that is simply illustrated in Example 2 above. The conduct of the tonal chord is the inverse of all this. It is homogeneity itself. Once the association and relationship of the intervals are understood, all that is required of it, perhaps all that it is capable of, will quickly be manifest. As before stated, melodically, resources are limited. What might be considered the conventional form is quite simple, and is amply illustrated in the two following passages from the 'Pelléas and Mélisande' of Debussy :



Example 20 is a plain scale movement harmonized above with an ordinary augmented fifth. The other fifth in the scale would serve equally well, *i.e.* :



as a plain accompaniment. Example 21 is self-explanatory, but notice the skip in the melodic movement. In Example 23 is an extension of the motive in Example 21 :



Many similar instances are to be found in the later work of Debussy, also *crude* passages, such as the following :



This, from Charpentier, is also self-explanatory :



Of course, the scale is also capable of ornamental treatment, extension into arpeggios and all elaborate devices that can be extended to ordinary diatonic chords. Piquant cadenzas are possible and effective. Example 26 is by Mr. Cyril Scott :



The notation given in Example 27 would be more consistent with the tonality of the piece, and avoid unnecessary accidentals.

The following are examples in simple and extended form, in which a dominant tonality is insisted upon :



(To be continued.)

MUSINGS IN A LIBRARY.

VI.

To me the most objectionable feature about all these old treatises which I have mentioned is that while they all expound the rudiments of music and (with varying success) harmony and counterpoint, they mostly profess to treat of Composition. In no single case, even in the 'courses' or 'schools' in several large folio volumes, is there as much information given on the subject of actual musical composition as in that little primer of Stainer's, which only professes to touch the fringe of the subject. All that is done is to give specimens of various kinds from the works of Italian writers—the older the better—and to hold them up to the reader's profound veneration. Even the mighty Prout did not get further than this: to analyse 'the classics' was his recipe for making a composer. Stay! I must do him the justice to admit that in his wonderful volumes on Form he traces the growth of music from the motive of two notes to the entire symphony. But in common with all his predecessors he mistakes classification for instruction, and thinks that to tabulate is to teach.

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Now I really waded through all these wearisome volumes in order to find out whether anyone has ever realised any of the difficulties that the embryo composer meets with in his early attempts and sought to help him over them. Not one! If you will believe me, not one person has ever alluded to the fact that the beginner suffers dreadfully from getting 'stuck' in his works. I have never forgotten the misery of that sensation—

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FRONTISPIECE TO GEMINIANI'S 'GUIDA ARMONICA.'

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'The instrumental music cannot pretend to equal the vocal, of which it is only a copy, and a copy in miniature. . . .'

Making every allowance for the clumsiness of the translation, what possible assistance to the would-be composer can be gleaned from such froth as this? The last sentence is rather curious: in 1769 Mozart's and Haydn's Symphonies were in existence, and Beethoven's yet to come. Signor Antoniotto, believing only in vocal music, might be expected to have sound views on opera. He has, but their expression is confined to this sentence:

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The remainder of the work is then devoted to a description of the various classes of compositions and the author's opinions upon them. He does not forget to extol the ancient and decry the degenerate moderns (of 1760).

Perhaps we have pitched upon a bad specimen: let us try another. Here is one of forty years later date—'Choron: Les Principes de Composition des écoles d'Italie'—three mighty folio volumes, which have formed the basis of nearly all subsequent French theory books. The very preface extends to twenty-eight pages. As before, Composition proper is not touched upon until we come to vol. iii., which is entitled *Rhétorique Musicale*, the previous volumes having been devoted to the grammar of music. We search carefully, and presently come to §10: *De l'idée musicale et de l'invention*. This looks promising, and we hope for illumination at the first words, but alas! find only this disappointing statement. I translate:

'Invention is the art—or rather, the faculty—of finding ideas. This term indicates that we consider it almost entirely as a gift of Nature. . . . It is this which creates those new and original productions which resemble nothing which has preceded them, and which serve as models for all that come after.'

Is this any more helpful to the student than the flatulence of Signor Antoniotto? Gliding from this difficult subject, M. Choron proceeds to repeat the ancient, ancient stories about the origin of Scarlatti's Cat's Fugue and Handel's 'Harmonious Blacksmith.' After this he holds forth on the subject of taste, and finally contradicts his first utterance by quoting the Andante of Haydn's 'Surprise' Symphony as an example of a vulgar idea made great by the *skill* (not the inspiration) of its author.

This, he says with perfect truth, is true greatness in art; but he gives no hint as to how skill is to be attained; indeed, he implies that it is a 'faculty'—or, as the lazy amateur puts it, 'some people have a gift, and it is of no use trying if you haven't it'—a sentiment which begs the whole question.

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Having thus disposed of the matter, he goes off airily to the subject of Instrumentation, where we will leave him and try another author.

Weber's 'Theory of Composition' is in two volumes, and contains eight hundred pages of small print: of these, Harmony pure and simple occupies how many, do you think? Seven hundred and ninety nine and a-half, leaving one small section of just half-a-page for the ostensible subject of the book. Mr. Weber's precepts are sound enough, as far as they go, but they might be fuller with advantage. All he says is: 'We will first invent merely one voice and then add to this several others. In this way we shall obtain a piece of music in which everything has been invented by ourselves. At another time we will invent merely a series of harmonic progressions and then carry it out into separate voices. . . . In this way we shall at length become able to perform all these operations at once, and thus produce at one operation a pure musical composition.'

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books on pianoforte or violin affords the slightest help upon how to play, nor does any treatise on Instrumentation (not even Berlioz's) do any more than give a description of the different instruments used; it was reserved for the degenerate moderns to evolve the whole art of teaching, or at least to write it down on paper. The beautiful frontispiece to Geminiani's 'Guida Armonica,' here reproduced, indicates clearly what was the current idea of the art of musical composition a century ago. I wish I could say that it had been entirely swept away, but I fear it is even yet cherished by the foolish and unthinking.

Occasional Notes.

Under the title 'A great neglected composer,' Dr. Ernest Walker contributes an article in the October number of the *New Music Review* (New York) on the works of Joachim. Until he was thirty years of age, the great Hungarian violinist had no definite intention of appealing to the world solely as an interpretative artist. As a young man he produced compositions of serious purpose and high import that gained him a reputation equal to that of Brahms. 'I have heard (and can well believe),' says the writer, 'that his decision to devote all his energies to other fields was considerably due to the generous desire not to appear in any attitude of rivalry towards the younger friend, in whose heart-whole service he spent his life.' Two main reasons are given for the neglect of Joachim's compositions. One is that they demand closer acquaintance for their proper appreciation than almost any other compositions in existence. The other is that his great influence and personality as a violinist make it hard to believe that he could have attained eminence in any other capacity. Inasmuch as Joachim never crossed the Atlantic, the second reason affects Americans less than Europeans, and it may be that his works have a future in the New World. To those of us who have had the opportunity of hearing them, their austerity comes most readily to the memory.

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books on pianoforte or violin affords the slightest help upon how to play, nor does any treatise on Instrumentation (not even Berlioz's) do any more than give a description of the different instruments used; it was reserved for the degenerate moderns to evolve the whole art of teaching, or at least to write it down on paper. The beautiful frontispiece to Geminiani's 'Guida Armonica,' here reproduced, indicates clearly what was the current idea of the art of musical composition a century ago. I wish I could say that it had been entirely swept away, but I fear it is even yet cherished by the foolish and unthinking.

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THE NEW 'GROVE' ON WELSH MUSIC.

By D. EMLYN EVANS.

The article dealing with the above subject in the former edition of the Dictionary, is replaced in the new issue of the work by a fresh contribution from the pen of Mr. Frank Kidson. That this should differ pretty considerably from the first article is not altogether surprising, perhaps. A good many things have happened since 1889; and although the vexed question in regard to the origin of certain tunes classified as Welsh may still be much where it was left by Mr. William Chappell half-a-century (or more) ago, the spirit of inquiry has been abroad, and people's activity on the increase in collecting and comparing what may lie ungathered of the folk-song of the various nationalities inhabiting these islands.

The new article fills some sixteen columns, not counting those occupied by the bibliographical list, and contains observations covering much ground, and which certainly are not always of quite an uncontroversial character. An adequate discussion of its contents would therefore be impossible here; and all I can attempt is to touch upon a few of the more salient points. The truth of the aphorism that the evil which men do lives after them, is only too well exemplified in connection with Welsh national music: the absurd pretensions put forward by the old harpers in the prefaces to their collections, and their negligence and indiscriminate in the matter of contents. These have been held as chastening rods over their descendants unto this day; and our present

critic is not disposed to let the opportunity pass by unutilised.

No Welsh musical critic of any note credits the fables promulgated by Blind Parry, Edward Jones, &c., in their collections. If a talented musical editor of our own day subscribes to such 'foolish and romantic statements'—to quote Mr. Kidson's very appropriate characterization of the legends about 'Captain Morgan,' and the antiquity of 'Nos Galan,' &c.—it simply illustrates the fact that Welsh musicians have not as a rule been men possessed of marked literary ability and critical acumen, with possibly one or two exceptions, and they have been more or less handicapped by circumstances. Welsh historians, again, have been but poor musicians, and have therefore treated upon music, if at all, quite inadequately. The professional musician is only now establishing himself in Wales. His work in the past has been done, as far as it may, by the amateur, whose activities were generally limited, and his usual vehicle of speech his native language. But it is certain that prominent Welsh musicians have for many years, in the Press and from the platform, spoken in no uncertain terms concerning the above matters.

In regard to 'doubtful melodies,' it may be safely assumed that the Welsh people have no desire to annex as their own, melodies which can be proved to be the *bona fide* property of another nation. Each claim, however, should be thoroughly examined and tested. Mr. Kidson speaks of the Welsh harpers 'who were accustomed to travel about the country for a livelihood, and that it is impossible to assume that these wandering minstrels played nothing but Welsh tunes.' Quite so. And as there were Scotch, Irish and English strolling minstrels, it is just as 'impossible to assume' that they restricted their respective répertoires to tunes of their own nationality. Most likely travelling musicians, then as now, suited their own tastes or the fancies of their clients, picking up other nations' pieces and dropping others of their own by the way, with no thought as to the question of their origin. Some specimens of well-known Welsh melodies may be found amongst Continental nations. What the story of their migration may be, no one can say. And no one can always determine definitely what is Welsh or otherwise, under a condition of such mixed nationalities as exists in this kingdom.

Priority of publication is not at all times a sufficient and fair proof of ownership, however strongly it may appear so at first sight. Anyone versed in Welsh history, and acquainted with the adverse conditions under which the country laboured for long generations, will not be in any way surprised at the paucity of Welsh musical publications, and musical data generally. The first Welsh printing press in Wales was not set up until the year 1719; and, so far as is known, the first book of Welsh music (or part of it) was not printed there until nearly a century later—1816. This will account, partly at any rate, for the paucity referred to. Printing music was beyond poor little Wales's resources. It should also be borne in mind that oral teaching was the traditional bardic method of imparting knowledge. Mr. Chappell has emphasised the evidence of copy argument almost to its furthest limit, but some of the claims advanced by him are so extreme as to carry their own refutation. No claim, however, is more astonishing than that of Mr. Kidson regarding 'The bells of Aberdovey,' and which I now learn of for the first time. No evidence whatever is brought forward in support of this, beyond certain assumptions based upon negative inferences. If the song is Dibdin's, one would fain ask why this delay of sixty-six years in asserting its nationality, since it was published in

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The article dealing with the above subject in the former edition of the Dictionary, is replaced in the new issue of the work by a fresh contribution from the pen of Mr. Frank Kidson. That this should differ pretty considerably from the first article is not altogether surprising, perhaps. A good many things have happened since 1889; and although the vexed question in regard to the origin of certain tunes classified as Welsh may still be much where it was left by Mr. William Chappell half-a-century (or more) ago, the spirit of inquiry has been abroad, and people's activity on the increase in collecting and comparing what may lie ungathered of the folk-song of the various nationalities inhabiting these islands.

The new article fills some sixteen columns, not counting those occupied by the bibliographical list, and contains observations covering much ground, and which certainly are not always of quite an uncontroversial character. An adequate discussion of its contents would therefore be impossible here; and all I can attempt is to touch upon a few of the more salient points. The truth of the aphorism that the evil which men do lives after them, is only too well exemplified in connection with Welsh national music: the absurd pretensions put forward by the old harpers in the prefaces to their collections, and their negligence and indiscriminate in the matter of contents. These have been held as chastening rods over their descendants unto this day; and our present

critic is not disposed to let the opportunity pass by unutilised.

No Welsh musical critic of any note credits the fables promulgated by Blind Parry, Edward Jones, &c., in their collections. If a talented musical editor of our own day subscribes to such 'foolish and romantic statements'—to quote Mr. Kidson's very appropriate characterization of the legends about 'Captain Morgan,' and the antiquity of 'Nos Galan,' &c.—it simply illustrates the fact that Welsh musicians have not as a rule been men possessed of marked literary ability and critical acumen, with possibly one or two exceptions, and they have been more or less handicapped by circumstances. Welsh historians, again, have been but poor musicians, and have therefore treated upon music, if at all, quite inadequately. The professional musician is only now establishing himself in Wales. His work in the past has been done, as far as it may, by the amateur, whose activities were generally limited, and his usual vehicle of speech his native language. But it is certain that prominent Welsh musicians have for many years, in the Press and from the platform, spoken in no uncertain terms concerning the above matters.

In regard to 'doubtful melodies,' it may be safely assumed that the Welsh people have no desire to annex as their own, melodies which can be proved to be the *bona fide* property of another nation. Each claim, however, should be thoroughly examined and tested. Mr. Kidson speaks of the Welsh harpers 'who were accustomed to travel about the country for a livelihood, and that it is impossible to assume that these wandering minstrels played nothing but Welsh tunes.' Quite so. And as there were Scotch, Irish and English strolling minstrels, it is just as 'impossible to assume' that they restricted their respective répertoires to tunes of their own nationality. Most likely travelling musicians, then as now, suited their own tastes or the fancies of their clients, picking up other nations' pieces and dropping others of their own by the way, with no thought as to the question of their origin. Some specimens of well-known Welsh melodies may be found amongst Continental nations. What the story of their migration may be, no one can say. And no one can always determine definitely what is Welsh or otherwise, under a condition of such mixed nationalities as exists in this kingdom.

Priority of publication is not at all times a sufficient and fair proof of ownership, however strongly it may appear so at first sight. Anyone versed in Welsh history, and acquainted with the adverse conditions under which the country laboured for long generations, will not be in any way surprised at the paucity of Welsh musical publications, and musical data generally. The first Welsh printing press in Wales was not set up until the year 1719; and, so far as is known, the first book of Welsh music (or part of it) was not printed there until nearly a century later—1816. This will account, partly at any rate, for the paucity referred to. Printing music was beyond poor little Wales's resources. It should also be borne in mind that oral teaching was the traditional bardic method of imparting knowledge. Mr. Chappell has emphasised the evidence of copy argument almost to its furthest limit, but some of the claims advanced by him are so extreme as to carry their own refutation. No claim, however, is more astonishing than that of Mr. Kidson regarding 'The bells of Aberdovey,' and which I now learn of for the first time. No evidence whatever is brought forward in support of this, beyond certain assumptions based upon negative inferences. If the song is Dibdin's, one would fain ask why this delay of sixty-six years in asserting its nationality, since it was published in

Miss M. J. Williams's Welsh collection in 1844; and why has it not been included in some of the 'Songs of England' side by side with Dibdin's undoubted songs? Fortunately, the preservation of the words, doggerel though they are, provides us with strong internal evidence in support of its Welsh origin. It is quite conceivable that the parody could have been evolved out of a proper Welsh version; but to imagine the converse—that the charming Welsh lyric which has been handed down to us is the outcome of that parody—is unthinkable. The form and 'fit' of the parody also indicate the hand of one who had far more knowledge of Welsh than Dibdin was likely to have possessed, and who had as a basis a structure made of proper Welsh material to work upon.

Some other matters of interest discussed in the article must be left untouched, for the present anyhow. But before closing, it may be suggested that the concluding remarks on 'penillion' singing, would be better for a complete revision. The North Wales and the South Wales (so-called) styles are mixed up together, and Idris Vychan is quoted more or less incorrectly, and a subject which is somewhat abstruse in itself is rendered still more difficult. In this particular at least, the old article in the first edition of the book was more illuminating. The bibliography of Welsh National Music at the end of the new article seems to be fairly complete, and should prove useful.

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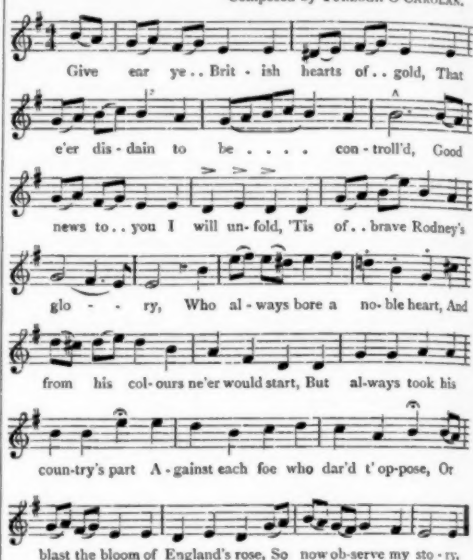
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1. 'Rodney's glory' enjoys the distinction of being completely Irish, both as to words and music, and we have undoubted proof as to their origin. The song was written by an Irish poet named Eoghan ruadh O'Sullivan, who had joined the British Navy in 1781, and was one of those who sailed with the English fleet under Admiral Lord Rodney. O'Sullivan was born at Meentogues, near Killarney, in 1748, and acquired a good classical education at a 'hedge school' at Faha, also learning English. He was steeped to the lips in Irish, and was a most celebrated Irish poet. Curiously enough his amatory verses led to his flight from Fermoy, County Cork, and to his enlisting in the British service. He fought at the famous naval battle, 'not far from old Fort Royal' on April 12, 1782, when Lord Rodney brilliantly defeated De Grasse, securing the French Admiral's flagship the *Ville de Paris*. Rodney himself describes the battle as 'the severest one fought at sea and the most glorious for England.' To win the favour of Rodney the Irish poet wrote an English Ode, entitled 'Rodney's glory,' which he sang to O'Carolan's old air 'Rígh Sheamus' (King James). There are eight verses in this laudatory lyric, but two will be sufficient to quote. I append the music and words of the first verse and the words alone of the second verse. Let me add that this was the only English song attempted by O'Sullivan, as all his lyrics were in the Irish language. The melody is a really beautiful specimen of O'Carolan's powers, and it ought to be revived. Moreover, it fits O'Sullivan's verses admirably.

RODNEY'S GLORY.

Composed by TURLOGH O'CAROLAN.



'Twas in the year of Eighty-two
The Frenchmen knew full well, 'tis true,
Brave Rodney did their fleet subdue
Not far from old Fort Royal.
Full early by the morning's light,
The proud De Grasse appeared in sight,
And thought brave Rodney to affright,
With colours spread at each mast-head
Lay pendants, too, both white and red,
A signal for engagement.

2. A glance at the music of 'Rodney's glory' is almost sufficient proof for the identity of the composer of the fine tune to which Shield set 'The Arethusa.' No one but O'Carolan could have written such a characteristically Irish melody, and were no other proof forthcoming for the provenance of 'The Arethusa' it would be sufficient to point to the structure of 'Rodney's glory' as convincing evidence. Mr. Alfred Moffat has rightly included 'The Arethusa' in his well-selected 'Minstrelsy of Ireland,' but it is not a little disconcerting to find it included in 'English songs of the Georgian period.' The structural features on which Mr. Moffat relied were based on a similarity with those of O'Carolan's 'Abigail Judge,' but had Mr. Moffat seen 'Rodney's glory' he would have felt himself on surer ground.

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The Irish melody thus published by Aird in 1788 and adapted to an English song, was known by a variety of names in Ireland. Moore knew it in 1790 as 'Moll Roon' (*recte* 'Moll a ruin'), and it was under this title that he set his beautiful lyric 'Farewell, but whenever.' Another name was 'The Drop of Dram,' and with this title it appeared in O'Farrell's 'Pocket Companion' in 1810. However, I have much pleasure in here printing for the first time a much earlier setting of the Irish tune—a setting which was popular in Ireland as far back as the year 1754. It was really a hornpipe, and was known as 'Hussey's Maggot,' composed by an Irish gentleman-piper named Hussey about the year 1750. The tune will be found in a unique music-book of the year 1773, now in the Joly Collection, National Library of Ireland. This little volume is labelled 'John Templeton's MS., 1773,' and it formerly belonged to John Templeton, a Dublin merchant, in the second half of the 18th century. The air is as follows:



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Moore's version, in a slightly varied form, appeared in 1813, and Lover used the melody, changing the rhythm to 6-4 instead of duple, for his lyric 'The low-back'd car' in 1840.

In conclusion it is to be hoped that future editors of English sea-songs will have the grace to admit the Irish provenance of the three melodies here dealt with.

THE NEW CATHEDRAL PSALTER CHANTS.

It would seem that the possibilities of chant-writing must long ago have been exhausted, and that anything like a new chant, if kept within the limits of accepted forms, has yet to be written. We remember having seen a book, the compilation of which cost no little trouble, which had for its object the tabulation of the component parts of chants; but we were unprepared, though allowing for the great number of existing chants, to find so many repetitions of the same phrase, in some cases accompanied by the same harmonies. The editors of the New Cathedral Psalter Chants may well have wondered at the many ingenious examples submitted to them which successfully evaded an idiom made wearisome by familiar repetition. The three books before us have been compiled severally by Sir George Martin, who is responsible for the St. Paul's Cathedral Chant Book; by Dr. Charles Harford Lloyd, who produces the chant book for Parish Church use; and by Mr. Charles Macpherson, whose collection is intended for the use of village churches. The question of pitch on the reciting-note has been considered in the two last, Dr. Lloyd having taken D as the highest reciting-note, while Mr. Macpherson has decided upon C for the same purpose. Care has been taken to include in each of the three books a representative list of well-known chants, to which has been added a large number of specially-written examples by eminent composers. Many of these are admirable in design and suitable to the Psalms for which they are intended. In some cases an alternative setting is given, as in the St. Paul's book, where, for the 11th evening, the two adaptations by Sir John Stainer may still by some quite possibly be preferred as being old favourites. We are glad to find a predominant number of double chants in each book, for, as we remarked in our previous issue, the single chant is monotonous, and intrinsically scanty in design and material. There are also, fortunately, no triple chants. The editors were well advised, however, in giving in each book Sir Herbert Oakeley's quadruple setting for the 15th evening as an alternative arrangement.

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Church and Organ Music.

In our last number we promised a detailed notice of an important addition to our modern organ music entitled 'Chaconne and Fugue Trilogy with Choral.' The composer, Sigfrid Karg-Elert, has given many proofs of high and original musicianship, and we naturally expect much of him as one of the advanced school of composers who find the organ a satisfactory medium for their inspiration. The work before us, it may at once be said, is laid out upon unusually broad lines, which combine the necessity of an organ of ample dimensions with the skill of an organist possessing keen musical perception and an impregnable technique. The Royal Academy and the Royal College of Music and other institutions are turning out young men for whom technical difficulties seem to have no terrors, and we commend to their notice this work as one that may well command their respect, though we are prepared to hear it played from memory before long. We have spent several hours in 'listening with our eyes' to one of the most difficult pieces for the organ we have yet encountered, with, we must admit, moderate success. We have before remarked that composers of serious organ music are accused of over-production of fugues or works of similar severe construction. The title of Karg-Elert's work shows, of course, that he has employed that form. But the elaborate processes used by him obviate to a great extent the dryness which often does (though it should not) pervade the pages of many a fugue we wot of. The three sections of which the work is constructed follow the order indicated by the title.

A few bars *ff* serve as preface, when the Chaconne immediately follows. It is in 6-8 time, and, as was so often characteristic of the Chaconne, consists really of a set of variations on a 'ground bass.' The old dance, now of course obsolete, was founded on a bass of eight bars in 3-4 time. Karg-Elert writes in 6-8 time, and gives four bars, thus equalising matters. In passing, the resemblance of this form to the Passacaglia may be noted, though one of several differences lies in the latter beginning on the weak accent, as in Bach's great example. Upon this ground bass:

No. 1. *Larghetto*. $\text{♩} = 72$.

ppp
S. 16, 32.

we have a first set of ten variations, a decided change of stops being indicated for each. A brilliant passage for hands alone passes on to an elaborated series of arpeggios, which lead to a fresh set of variations, the tempo of each gradually becoming slower with diminishing tone as a contrast to the first set. The first of the second series is worth quoting:

No. 2.

tr
ff Gl.
tr
ten
W
ff

tr
ten
W

and may be considered one of the more *simple* of the twenty-four which form this section! The following variation should prove effective:

No. 3.

Sw, closed.
ff

16. 8. 4. 2. [*Glockenspiel*.]

Sw
ff

Several variations following this retreat more and more by diminished sound and slower pace, when a grand climax is reached by the opposite process and by a consummate mastery of elaborate notation. This section concludes in B flat major *fff*.

The Fugue follows at once, the subject being:

No. 4.

L.H. Sw.
pp
Ch.
Sw

The unusual answer is no doubt demanded by the arpeggio form of the subject.

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Church and Organ Music.

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A few bars *ff* serve as preface, when the Chaconne immediately follows. It is in 6-8 time, and, as was so often characteristic of the Chaconne, consists really of a set of variations on a 'ground bass.' The old dance, now of course obsolete, was founded on a bass of eight bars in 3-4 time. Karg-Elert writes in 6-8 time, and gives four bars, thus equalising matters. In passing, the resemblance of this form to the Passacaglia may be noted, though one of several differences lies in the latter beginning on the weak accent, as in Bach's great example. Upon this ground bass:

No. 1. *Larghetto*. $\text{♩} = 72$.

ppp
S. 16, 32.

we have a first set of ten variations, a decided change of stops being indicated for each. A brilliant passage for hands alone passes on to an elaborated series of arpeggios, which lead to a fresh set of variations, the tempo of each gradually becoming slower with diminishing tone as a contrast to the first set. The first of the second series is worth quoting:

No. 2.

tr
ff Gl.
tr
ten
W
ff

tr
ten
W

and may be considered one of the more *simple* of the twenty-four which form this section! The following variation should prove effective:

No. 3.

Sw., closed.
ff

16. 8. 4. 2. [*Glockenspiel*.]

Sw.
ff

Several variations following this retreat more and more by diminished sound and slower pace, when a grand climax is reached by the opposite process and by a consummate mastery of elaborate notation. This section concludes in B flat major *fff*.

The Fugue follows at once, the subject being:

No. 4.

L.H. Sw.
pp
Ch.
Sw.

The unusual answer is no doubt demanded by the arpeggio form of the subject.

Of very great difficulty and elaborate design, both of material and episode, the work proceeds until the following development appears :



Much elaboration follows, and after a dominant and tonic pedal the section ends in B flat major. A new subject is now stated, commencing :



and leads to passages of enormous difficulty, and after great development we come to a combined entry of the two fugue-subjects (the second by inversion and in the major key), and the ground bass of the Chaconne (expressed in a quaver-figure). Devices of all sorts abound in the pages which follow, including examples of triple counterpoint, points of imitation, &c., and after a brilliant peroration of colossal technical difficulty, the Chorale commencing :



is given in full, alternating with the periods of which are statements of the second fugue subject, inverted and in the major key. The first phrase of the Chorale, it will be seen, serves as the germ of the first section of the fugue. The work concludes with massive and pompous harmonies in which freedom from academic rule is indulged to the fullest extent, which is illustrated by :



The composer gives an alternative version of the climax of the work, by adding parts for brass and drums for the choral portion, and the pedal passage leading up to it.

Whether the extraordinary elaboration of the work as a whole will produce a clear and comprehensive result we dare not say, for we have memories of unwary criticism at which we smile to-day, which warn us to 'wait and see.' A well-known musician (learned in his day) said of 'Lohengrin' such scathing things that, had his word become law, the beautiful work would have perished long ago. Sufficient, we think, has been said to show that Karg-Elert has produced a work which in any case must be considered a remarkable achievement, and organists may well rejoice to see their instrument employed by so consummate a master of contrapuntal device and appreciation of the varied tone-colour and mechanical perfection of the modern organ.

SPECIAL SERVICES.

The Cathedral choirs of Chichester, Salisbury and Winchester held their festival at Winchester on Tuesday, September 27, when the whole of the music was selected from the works of Dr. S. S. Wesley, who, it will be remembered, was organist of the Cathedral from 1849 to 1865. The following works were played upon the organ before service (at 3 o'clock): Andante cantabile in G, Andante in E flat, Air with variations in F sharp minor (Dr. William Prendergast, organist of the Cathedral), Choral song and fugue (Mr. F. J. W. Crowe, organist of Chichester Cathedral), and the Andante in E flat in 4-4 time (Mr. H. R. Eady, assistant-organist of Winchester Cathedral). Upon the arrival of the choirs in their places the anthem 'O Lord, my God' was sung. The Responses were taken to Tallis's festal setting. The Magnificat and Nunc dimittis were Dr. Wesley's fine setting in E. The anthems selected were 'All go unto one place,' 'Ascribe unto the Lord,' 'Wash me thoroughly,' and 'The Wilderness.' The offertory was taken before the two last-named, Mr. C. F. South (organist of Salisbury Cathedral) meanwhile playing the Andante in G (3-4 time.) The solo parts of the Magnificat and the anthems were most ably sung by Messrs. Clements and Elsmore (altos), Boorman and Cross (tenors), and Messrs. Tyack and Whitwam (basses), all of the Winchester choir, while the solo singing of the Winchester Cathedral boys was a remarkable feature of the service, which concluded with Dr. Wesley's variations on the National Anthem, most ably played by Mr. H. R. Eady.

Dr. Prendergast accompanied the whole of the choral portion of the service, with the exception of the first anthem, which was unaccompanied, and the fact that he was able to do so instead of conducting, says very much for the admirable training the choirs had received. He deserves the thanks of all for having prepared so fine a service.

A Wesley commemoration service was held in St. Matthew's Church, St. Leonard's-on-Sea, on October 13, and was attended by a large congregation. The music was, of course, selected—excepting a chant by Turle—from the works of Dr. Wesley, and included the anthems 'Let us lift up our heart,' 'O Lord, my God,' 'Ascribe unto the Lord' and 'Blessed be the God and Father.' The verse parts were well sung by the Misses Edythe Thompson, Mabel Upjohn, Pritchard, and May Bennie; Messrs. F. L. Dowell, R. Schafer, H. Richardson and F. Pillings. The tune 'Aurelia' was restored to the place for which it was written, being sung to the hymns 'Jerusalem the golden' and 'Brief life is here our portion.' An impressive sermon was preached by the Lord Bishop of Chichester, who claimed for the composer that he was essentially English, and his music Anglican. Mr. Henry G. Bailly, organist of the church, conducted the augmented choir with skill and resource, while the important duties of organist were admirably fulfilled by Mr. Harry Goss Custard, organist of St. Saviour's, Ealing, who played before the service 'Holsworthy church bells' and an Andante, and after Sir Frederick Bridge's four-fold Amen (adapted from Wesley) had been sung, the Choral Song and Fugue as a concluding voluntary.

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Special services were held at the Kensal Rise Wesleyan Church on October 2, when Smart's *Te Deum* in F and Mozart's motet, 'O God, when Thou appearest,' were given with orchestral accompaniment. The choir also sang Sullivan's 'O gladsome Light,' Gounod's 'Send out Thy Light,' and H. A. Chambers's 'Lord, we pray Thee.' The orchestra played separate numbers, and Mr. H. A. Chambers contributed Handel's first Organ Concerto. Mr. Charles E. Ransom conducted.

A performance of Mendelssohn's 'Hymn of praise' was given at the Wesleyan Church, Sydenham, on October 9, by a choir of sixty voices, accompanied by the organ, strings and timpani. The soloists were Mrs. A. W. Beck, Miss Florence Jenner, and Mr. William Naylor. Mr. Edwin Jenner, the organist and choirmaster of the church, conducted, and Dr. Frank N. Abernethy presided at the organ.

HARVEST FESTIVAL SERVICES.

At Broomwood Wesleyan Church, Clapham Common, harvest festival services were held on September 24, and at the evening service Mendelssohn's 'Hymn of Praise' was sung by the choir with organ accompaniment (Mr. Allan H. Brown), under the conductorship of Mr. G. Harold Paine. The solo parts were sung by Miss H. M. Sampson and Mr. Vivian Bennetts.

On Sunday, October 2, a harvest festival was held at the Parish Church, Toxteth Park, Liverpool, when Dr. Garrett's 'Harvest cantata' was sung after evensong, under the direction of Mr. Ernest H. Smith, the organist of the church.

The harvest festival at Sutton Wesleyan Church was held on Sunday, October 2, when Mendelssohn's beautiful cantata 'Lauda Sion' was well rendered, under the direction of Mr. R. V. Seddon, organist and choirmaster.

Garrett's 'Harvest Cantata' was given at Holy Trinity Church, Sunningdale, on Sunday, October 16, under the direction of Mr. R. Barrett-Watson, organist and director of the choir. The soloists were Miss Lilian Dillingham and Mr. C. O. Goodchild.

A harvest festival performance of Gaul's 'Ruth' was given at Harringay Congregational Church on October 10, under the direction of Mr. Charles Rowley. Mr. Harry E. King was the organist.

Gaul's pastoral cantata 'Ruth' was performed with highly creditable effect at East Queen Street Baptist Chapel on September 7. The artists were Miss Gertrude Grenfell, Miss Helen Reinke, Miss Florence Walker and Mr. G. V. Brandon. Mr. S. M. Kitchen conducted, and Mr. G. D. Goode officiated at the organ. 'Ellis's Orchestra' also took part. The performance was repeated by request on September 21.

The harvest festival at St. Luke's Church, Mayfield Road, Hornsey, was held on Thursday, October 13, when Parts 1 and 2 of Haydn's 'Creation' were sung by a largely augmented choir accompanied by an orchestra. The soloists were Miss Madge Budge, Mr. George Foxon and Mr. Sidney Graves. Mr. H. J. Baggs was the organist, and Mr. Henry S. Plummer conducted. There was a large congregation.

A harvest festival service was held on October 20, at Chichester Cathedral, by the Cathedral Oratorio Society, under the direction of Mr. F. J. W. Crowe, whose usual place at the organ was taken by Mr. E. Stephenson. The chief work was Weber's 'Jubilee Cantata.' An orchestra assisted, and played Brahms's second Symphony.

An organ was recently built by Mr. Alfred Kirkland for the Bishop of St. Albans residence, Verulam House, St. Albans, and was opened on Saturday, October 8, by Dr. E. Markham Lee. The organ was the gift of a number of friends at Woodford, as a memento of the Bishop's stay there, 1903-10.

A series of organ recitals has been given during the past month at St. Nicholas Cole Abbey by Mr. Herbert Hodge, organist and choirmaster of the church.

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Mr. R. W. Pringle, Hawarden Parish Church—Caprice, *Guilmant*.

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- Mr. E. H. Lemare, Congregational Church, Castle-gate, Nottingham—Sonata No. 12, *Rheinberger*.
 Mr. Bernard Gilbert, Public Hall, Canning Town—Concerto No. 6 in B flat, *Handel*.
 Mr. W. G. Peake, Parish Church, Driffeld—Choral Song and Fugue, *Wesley*.
 Mr. J. W. Day, St. Mary's-the-Less, Jeppesstown, Transvaal—Offertoire in D flat, *Salomé*.
 Mr. E. N. Taylor, Crewkerne Parish Church—Finale from Sonata No. 20, *Rheinberger*.
 Mr. Westlake Morgan, St. Margaret Pattens, Eastcheap—Mennette in G minor, *Faulkes*.
 Mr. A. J. Todd, Parish Church, Thirsk—Andante in G, *S. S. Wesley*.
 Mr. G. D. Cunningham, St. Katharine Cree Church, Leadenhall Street—Fugue in D major, *Bach*.
 Mr. H. J. Taylor, Town Hall, Dover—Concerto in D, *Basil Harwood*.
 Mr. C. H. Moody, Winchester Cathedral—Sonata in C minor, *Rheinberger*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Sonata in C minor, *A. W. Pollett*.
 Mr. Gatty Sellars, United Methodist Church, Wisbech—Sonata in A minor, *W. Faulkes*.
 Mr. Allan H. Brown, All Saints', Higham's Park—Grand Offertoire, *Batiste*.
 Mr. Wilfred Arlom, St. Thomas's, Scarborough—Finale from fifth Organ Symphony, *Widor*.
 Miss Eleanor J. Guy, St. Katharine Cree Church, Leadenhall Street—Toccata and Fugue in D minor, *Mendelssohn*.
 Mr. George H. Rees, Crown Court Scottish National Church—Overture in C minor and major, *Holtins*.
 Mr. R. A. Ernest Payne, Carrs Lane Chapel—Impressions, 'Harmonies du Soir,' *Sigfrid Karg-Elert*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. W. Lawrence Eggleton, organist and choirmaster of Bishopsgate Chapel.
 Mr. Reginald J. Foort, organist and choirmaster of St. Mary's, Bryanston Square.
 Mr. A. C. Chappell Haverson, organist and choirmaster of St. Edward's Parish Church, Romford, Essex.
 Mr. Cornelius Martin, organist and choirmaster of Holy Trinity Church, Twickenham.
 Mr. Mark Preston, organist of Holy Trinity Church, Walton Beck.

Mr. Alister Mair, tenor, to All Saints' Church, Finchley Road.

Reviews.

Music in the Church. By Peter Christian Lutkin, Mus. Doc.
 [The Young Churchman Company.]

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- Mr. E. H. Lemare, Congregational Church, Castle-gate, Nottingham—Sonata No. 12, *Rheinberger*.
 Mr. Bernard Gilbert, Public Hall, Canning Town—Concerto No. 6 in B flat, *Handel*.
 Mr. W. G. Peake, Parish Church, Driffeld—Choral Song and Fugue, *Wesley*.
 Mr. J. W. Day, St. Mary's-the-Less, Jeppesstown, Transvaal—Offertoire in D flat, *Salomé*.
 Mr. E. N. Taylor, Crewkerne Parish Church—Finale from Sonata No. 20, *Rheinberger*.
 Mr. Westlake Morgan, St. Margaret Pattens, Eastcheap—Mennette in G minor, *Faulkes*.
 Mr. A. J. Todd, Parish Church, Thirsk—Andante in G, *S. S. Wesley*.
 Mr. G. D. Cunningham, St. Katharine Cree Church, Leadenhall Street—Fugue in D major, *Bach*.
 Mr. H. J. Taylor, Town Hall, Dover—Concerto in D, *Basil Harwood*.
 Mr. C. H. Moody, Winchester Cathedral—Sonata in C minor, *Rheinberger*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Sonata in C minor, *A. W. Pollett*.
 Mr. Gatty Sellars, United Methodist Church, Wisbech—Sonata in A minor, *W. Faulkes*.
 Mr. Allan H. Brown, All Saints', Higham's Park—Grand Offertoire, *Batiste*.
 Mr. Wilfred Arlom, St. Thomas's, Scarborough—Finale from fifth Organ Symphony, *Widor*.
 Miss Eleanor J. Guy, St. Katharine Cree Church, Leadenhall Street—Toccata and Fugue in D minor, *Mendelssohn*.
 Mr. George H. Rees, Crown Court Scottish National Church—Overture in C minor and major, *Holtins*.
 Mr. R. A. Ernest Payne, Carrs Lane Chapel—Impressions, 'Harmonies du Soir,' *Sigfrid Karg-Elert*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. W. Lawrence Eggleton, organist and choirmaster of Bishopsgate Chapel.
 Mr. Reginald J. Foort, organist and choirmaster of St. Mary's, Bryanston Square.
 Mr. A. C. Chappell Haverson, organist and choirmaster of St. Edward's Parish Church, Romford, Essex.
 Mr. Cornelius Martin, organist and choirmaster of Holy Trinity Church, Twickenham.
 Mr. Mark Preston, organist of Holy Trinity Church, Walton Beck.

Mr. Alister Mair, tenor, to All Saints' Church, Finchley Road.

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In reading Mr. D. W. Rootham's letter in your October number, I wondered whether he had ever noticed Sir Charles V. Stanford's letter in the *Musical Times* for January, 1902, copied from the *Times* of December 7, 1901, on the tempi of Mendelssohn in 'Elijah.' I quote the following: 'The most striking modern lapses are in the contralto airs "Woe unto them" and (especially) "O rest in the Lord." The latter air was sung in 1846 by Miss Williams [F. G. Edwards, in a footnote, corrects this to Miss M. B. Hawes], who afterwards married Mr. Lockey. He told me that Mendelssohn impressed upon her the importance of singing this song quite simply and without dragging. It is now frequently reduced to nearly half speed.' Let us have the music as the composer intended it—with intelligence, and not sentimentality.—Yours faithfully,

OLIVER E. FLEET-COBB.

Obituary.

We regret to have to report the following deaths:

MR. WALTER WESCHÉ, on September 26. He was born in 1857, at Colombo, came to England at an early age, and studied the pianoforte under Mr. Oscar Beringer, in whose School he afterwards became professor of harmony. He also taught the pianoforte at the Royal Normal College for the Blind. His organ appointments included St. Thomas's, Westbourne Grove, and St. Stephen's, South Hampstead. As a composer, trained by Berthold Tours and Dr. Frederic H. Cowen, he won prizes offered by the Westminster Orchestral Society and the Musicians' Company. He was an associate of the Philharmonic Society.

MR. JOHN CHESHIRE, the English harpist, who died at the age of seventy-three, on September 21, at New York. He was a pupil of Balsir Chatterton at the Royal Academy of Music, and became a teacher at the same institution. He was for many years associated as solo harpist with the orchestras conducted by the late Anton Seidl, and obtained much success as a solo and orchestral player both here and in America. The deceased was also a prolific composer for his instrument.

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same, his 'nearly so' is not 'slower still,' and it is well known that as a conductor Mendelssohn never dragged the time.

In reading Mr. D. W. Rootham's letter in your October number, I wondered whether he had ever noticed Sir Charles V. Stanford's letter in the *Musical Times* for January, 1902, copied from the *Times* of December 7, 1901, on the tempi of Mendelssohn in 'Elijah.' I quote the following: 'The most striking modern lapses are in the contralto airs "Woe unto them" and (especially) "O rest in the Lord." The latter air was sung in 1846 by Miss Williams [F. G. Edwards, in a footnote, corrects this to Miss M. B. Hawes], who afterwards married Mr. Lockey. He told me that Mendelssohn impressed upon her the importance of singing this song quite simply and without dragging. It is now frequently reduced to nearly half speed.' Let us have the music as the composer intended it—with intelligence, and not sentimentality.—Yours faithfully,

OLIVER E. FLEET-COBB.

Obituary.

We regret to have to report the following deaths:

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It will be seen from the above that the resources were powerful. It is questionable whether so many performers were called for. The town hall in which the concerts were given is not so large that 250 choralists (especially Yorkshire choralists) and a band of about 100 would not have been otherwise than sufficiently sonorous for the most modern music. Sometimes one could not hear the music because of the sound—it was simply an unanalysable, seething, thunderous sea. One is almost tempted to imagine that modern audiences must suffer from deafness, inasmuch as some modern music finds it necessary to make this almost frantic appeal for a hearing. While mentioning audiences, it may be interesting to record that at Leeds, as at most of the musical festivals, the feminine sex formed the great bulk of the audience. At the daytime concerts there were at least twelve ladies to one man, and the proportion at evening concert was nearly the same.

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Inscribed, with sincere regards, to Miss SCADDING, Organist of Whippingham Church, Isle of Wight.

Let us now go even unto Bethlehem.

CHRISTMAS ANTHEM.

St. Luke ii. 10—19.

Composed by BRUCE STEANE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Deciso. $\text{♩} = 72$.

Gt. Diap. (Str. coupd.) *cres.*

SOPRANO. *mf* Let us now ..

ALTO. *mf* Let us now ..

TENOR. *mf* Let us now ..

BASS. *f* Let us now go e - ven un - to Beth - le - hem, and

go, and see this thing,

go, and see this thing,

go, and see this thing,

see . . this thing which is come to pass, which the Lord hath made known, made known un - to

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let us now go e - ven un - to Beth - le - hem, and

mf let us now

mf let us now

mf let us now

f us,

Full Sw.

senza Ped.

Ped.

see .. this thing which is come to pass, which the Lord hath made known, made known un - to

mf go, and see this thing,

mf go, and see this thing,

mf go, and see this thing,

with fervour.

mf us, let us now go e - ven un - to Bethlehem, and see .. this

mf let us now go e - ven un - to Bethlehem, and see this

mf let us now go e - ven un - to Bethlehem, and see .. this

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mf

let us now go e - ven un - to Beth - le - hem, and

mf let us now

mf let us now

mf let us now

f us,

Full Sw.

senza Ped.

Ped.

see .. this thing which is come to pass, which the Lord hath made known, made known un - to

mf go, and see this thing,

mf go, and see this thing,

mf go, and see this thing,

with fervour.

mf us, let us now go e - ven un - to Bethlehem, and see .. this

mf let us now go e - ven un - to Bethlehem, and see this

mf let us now go e - ven un - to Bethlehem, and see .. this

mf let us now go e - ven un - to Bethlehem, and see .. this

mf

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

Lord hath made known, made known un - to us.

Lord hath made known, made known un - to us.

Lord hath made known, made known un - to us.

Lord hath made known, made known un - to us.

*Solemnly.**f accel. un poco.**rall.*

And the An - gel said un - to them, Fear not, fear not, fear . . not : for, be -

And the An - gel said un - to them, for, be -

And the An - gel said un - to them, for, be -

And the An - gel said un - to them, for, be -

*Solemnly.**accel. un poco.**Full Sw.**rall.**f Gt.*

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un - to us, which the

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Lord hath made known, made known un - to us.

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Lord hath made known, made known un - to us.

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*Solemnly.**f accel. un poco.**rall.*

And the An - gel said un - to them, Fear not, fear not, fear . . not : for, be -

And the An - gel said un - to them, for, be -

And the An - gel said un - to them, for, be -

And the An - gel said un - to them, for, be -

*Solemnly.**accel. un poco.**Full Sw.**rall.**f Gt.*

Con spirito.

hold, I . . bring you good ti - dings of great joy, good ti - dings of

hold, . . I bring you good ti - dings of great joy, good ti - dings of

hold, I bring you good ti - dings of great joy, good ti - dings, good

hold, . . I bring . . you good ti - dings of great joy, good ti - dings of

Con spirito. ♩ = 140.

great joy, which shall be to all . . peo - ple. For un - to you is born this day, in the

great joy, which shall be to all peo - ple. For un - to you is born this day, in the

ti - dings of great . . joy. For un - to you is born this day, in the

great joy, which shall be to all peo - ple. For un - to you is born this day, in the

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

Ch. comp. II soft Su.

senza Ped.

(4)

Con spirito.

hold, I . . bring you good ti - dings of great joy, good ti - dings of

hold, . . I bring you good ti - dings of great joy, good ti - dings of

hold, I bring you good ti - dings of great joy, good ti - dings, good

hold, . . I bring . . you good ti - dings of great joy, good ti - dings of

Con spirito. ♩ = 140.

great joy, which shall be to all . . peo - ple. For un - to you is born this day, in the

great joy, which shall be to all peo - ple. For un - to you is born this day, in the

ti - dings of great . . joy. For un - to you is born this day, in the

great joy, which shall be to all peo - ple. For un - to you is born this day, in the

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

Ch. comp. II soft Su.

senza Ped.

(4)

SOPRANO (OR TENOR) SOLO.

mf con espress.

$\text{♩} = 72$

Ye shall find the babe . . . wrapped in swad - dling clothes,

$\text{♩} = 72$

ly - ing in a man - ger.

Poco agitato.

And they came with haste, and found Ma - ry, and Jo - seph, and the

Poco agitato.

f Full Sw.

Ped.

babe ly - ing in a man - ger. And when they had seen it, they made known a - broad the

deliberato.

colla voce.

rall.

say - ing which was told them con - cern - ing this child. And all . . . they that heard it

rall.

won - der'd at those things. But Ma - ry kept all these things, and pon - der'd them

Slowly.

Slowly.

dim.

soft Sw. coupled to Ch.

SOPRANO (OR TENOR) SOLO.

mf con espress.

$\text{♩} = 72$

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rall.

say - ing which was told them con - cern - ing this child. And all . . . they that heard it

rall.

won - der'd at those things. But Ma - ry kept all these things, and pon - der'd them

Slowly.

Slowly.

dim.

soft Sw.
coupled to Ch.

rall. morendo.

in her heart.

BASSES. *mf*

And sud-den-ly there was with the

Tempo lmo.

rall. mf Full Soc. f

cres. f

an-gel a mul-ti-tude of the heaven-ly host prais-ing God, and say-ing,

Allegro maestoso.

f

Glo-ry to God, glo-ry to God, glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, glo-ry to God in the High -

Allegro maestoso.

f

rall. morendo.

in her heart.

BASSES. *mf*

And sud-den-ly there was with the

Tempo lmo.

rall. mf Full Soc. f

cres. f

an-gel a mul-ti-tude of the heaven-ly host prais-ing God, and say-ing,

Allegro maestoso.

f

Glo-ry to God, glo-ry to God, glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, glo-ry to God in the High -

Allegro maestoso.

f

(7)

(7)

poco a poco accel. e cres.

peace, . . peace, good will to - ward men,
 peace, . . peace, . . peace, good will to - ward men,
 peace, . . peace, good will to - ward men, . . good will to - ward men,
 peace, . . peace, good will to - ward men, good will to - ward men,
poco a poco accel. e cres.

Voix Celestes.
Solo Clar.

Sic. to Ped. only.

f Tempo lmo. *ff poco a poco rall. al fine.*
 glo - ry to God, glo - ry to God, glo - - ry to God
 glo - ry to God, . . glo - ry to God, glo - - ry to God . .
 glo - ry to God, . . glo - ry to God, glo - - ry to God
 glo - ry to God, . . glo - ry to God, glo - - ry to God
f Tempo lmo. *ff poco a poco rall. al fine.*
 in the High - - est.
 in . . the High - - est.
 in the High - - est.
 in . . the High - - est.

ff Full Org. molto rall.

TH
 pianofor
 Stanford
 written
 words
 the 1904
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poco a poco accel. e cres.

peace, . . peace, good will to - ward men,
 peace, . . peace, . . peace, good will to - ward men,
 peace, . . peace, good will to - ward men, . . good will to - ward men,
 peace, . . peace, good will to - ward men, good will to - ward men,
poco a poco accel. e cres.

Voix Celestes.
Solo Clar.

Sic. to Ped. only.

f Tempo lmo. *ff poco a poco rall. al fine.*
 glo - ry to God, glo - ry to God, glo - - ry to God
 glo - ry to God, . . glo - ry to God, glo - - ry to God . .
 glo - ry to God, . . glo - ry to God, glo - - ry to God
 glo - ry to God, . . glo - ry to God, glo - - ry to God
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The interest of the festival culminated on Saturday morning, when Bach's 'St. Matthew Passion' was given. Great pains had been taken to ensure an adequate interpretation of this great work, and the result was a deeply impressive performance, emphasising its devotional character. The chief soloists were Mr. Campbell McInnes, who sang the Saviour's words with admirable expression and artistic reticence, Mr. Gervase Elwes, whose clearness of enunciation suited his part as the Narrator, Miss Agnes Nicholls, Madame Ada Crossley and Mr. Radford: an excellent cast, with whom some local singers were associated in minor parts. The 'Continuo' was most artistically interpreted by Dr. Walford Davies at the pianoforte, and Dr. Bairstow's judicious use of the organ deserves note. The chorales were sung as Bach undoubtedly meant them to be, accompanied by orchestra and organ, and as representing the collective voice of the congregation without the minute nuances which give them a personal and rather sentimental feeling, and seem out of place in a concert-performance. Even in the concert-room the proper relationship between the various aspects of the Passion music—the narrative, the dramatic episodes, the reflections of the individual believer and the comments of the congregation of the faithful—should be observed in order to secure the right general impression.

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	M.	S.
No. 2. Lord, bow Thine ear - - -	100	110
5. Yet doth the Lord - - -	96	108
Chorale—For He, the Lord		
our God - - -	58	64
11. Baal, we cry to thee - - -	84	60
Allegro - - -	160	180
12. Hear our cry - - -	160	120
13. Baal! hear and answer - - -	126	150
16. The fire descends - - -	152	168
20. Thanks be to God - - -	126	176
(A record pace?)		
22. Be not afraid - - -	112	104
Più animato - - -	$\text{♩} = 138$	$\text{♩} = 72$
29. He, watching over Israel - - -	126	116
Later in the chorus - - -		120
31. O rest in the Lord - - -	$\text{♩} = 72$	$\text{♩} = 50$
(Madame Clara Butt.)		
Eight bars from the end the tempo was gradually slower.		
The performance took three minutes and twenty-four seconds.		
32. He that shall endure - - -	66	50
35. Holy, holy - - -	72	66
41. But the Lord - - -	88	72
Quartet—O come - - -	76	60 to 64

The other movements were taken as Mendelssohn marked them, or so nearly to the pace as to be not worth noting.

THE WAGNER ASSOCIATION.

The centenary spirit which has been so active during the present year has naturally induced many to glance ahead and discover what celebrations of the kind the next few years will bring in their train. Of the centenaries that cross the horizon during that period, that of Wagner in 1913 is of course *facile princeps*. It has been felt that such an occasion should be signalled on a great and worthy scale, and it is with satisfaction that we learn that an authoritative body has been formed, one of whose chief objects is to organize a fitting celebration.

The Wagner Association, inaugurated at its first general meeting on October 3, has for its objects:

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The president is Mr. Louis N. Parker; the vice-president, Mr. Charles Symonds; the hon. secretary, Mr. Basil Crump; the hon. assistant-secretary, Mr. F. A. Richards, 2c, Bickenhall Mansions, Gloucester Place, W.; the hon. treasurer, Mr. Sydney J. Loeb, 4, Lancaster Gate, W. The remaining members of the committee are Mr. A. L. Birnstingl, the Hon. Mrs. Lawrence Brodrick, Mr. J. R. Brotherton, Mr. Charles Dowdeswell, Mr. Eaton Fanning, Mr. G. S. Robertson, Lady Trotter, Mr. P. A. Wilkins and the Hon. Henrietta Windsor-Clive.

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A charming daintily-scored Serenade for small orchestra by Mr. Percy Pitt received its first performance on October 18 and was repeated on October 20. Another event of note during the last week of the season was the performance of Elgar's Symphony in A flat on October 19. The season came to an end on October 22.

BEECHAM OPERA AT COVENT GARDEN.

For the second time disaster has overtaken a Beecham Opera Season at its commencement. On Saturday, October 1, the performance of Eugene d'Albert's 'Tiefland,' with which the present series was to open, had to be cancelled owing to the indisposition of Miss Marguerite Lémon, who was cast for the heroine. The season therefore did not commence till the following Monday, when Ambroise Thomas's 'Hamlet,' an opera of far less striking quality, was performed under the direction of Signor L. Camilieri, with Miss Mignon Nevada as Ophelia and Mr. Clarence Whitehill as Hamlet.

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A charming daintily-scored Serenade for small orchestra by Mr. Percy Pitt received its first performance on October 18 and was repeated on October 20. Another event of note during the last week of the season was the performance of Elgar's Symphony in A flat on October 19. The season came to an end on October 22.

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The chief event of the season has so far been the concert which M. Eugène Ysaÿe gave with the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, on October 8, at Queen's Hall. M. Ysaÿe was in his very finest form, and played with a beauty of tone, warmth of feeling and enthusiasm that went straight to the heart of the audience. The most striking quality of M. Ysaÿe's interpretations is perhaps that their technical flawlessness is far removed from anything mechanical; from the first to the last his playing impresses one as the living utterance of a great artistic personality, who commands and is able to convey every shade of emotion. The programme included Concertos by Vivaldi, Viotti (in A minor), and that of Beethoven, of which a memorable performance was given. As an encore M. Ysaÿe played Wagner's 'Albumbblatt,' as arranged by Wilhelmj. The orchestra were heard separately in Haydn's Symphony 'The Philosopher,' and Andante from Mozart's 'Cassation' (K. 63).

On October 15, M. Joska Sziget, the clever and still improving young violinist, gave a recital at Bechstein Hall by which he upheld his reputation. His programme included four new works, three of which, including a set of variations, were by Hubay; the fourth was a Sarabande on the G string by Sulzer.

PIANOFORTE RECITALS.

On October 1, Herr Backhaus gave a recital at Queen's Hall. His playing on this occasion was distinguished by more than usual depth and artistic maturity; his interpretation of Schubert's Fantasia (Op. 15) being in every respect a great achievement. The programme also included three interesting pieces by Debussy, 'Hommage à Rameau,' 'Jardin sous la pluie' and 'Cahier d'un esquisse.' Liszt's études 'Feux follets' and 'Eroica,' served admirably to exhibit the pianist's technical facility.

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A concert was given on October 13 in the Great Hall of the Church House, Westminster, by Miss Eva Digby O'Neill, in aid of the funds of the National Blind Relief Society. A number of well-known vocalists and instrumentalists took part, and contributed to the success of the occasion.

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RICHARD VON PERGER.

a level. He played Tchaikovsky's Concerto with brilliance and strong rhythmical feeling, if somewhat dispassionately, and gave a sensational performance of Paganini's Rondo.

The chief event of the season has so far been the concert which M. Eugène Ysaÿe gave with the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, on October 8, at Queen's Hall. M. Ysaÿe was in his very finest form, and played with a beauty of tone, warmth of feeling and enthusiasm that went straight to the heart of the audience. The most striking quality of M. Ysaÿe's interpretations is perhaps that their technical flawlessness is far removed from anything mechanical; from the first to the last his playing impresses one as the living utterance of a great artistic personality, who commands and is able to convey every shade of emotion. The programme included Concertos by Vivaldi, Viotti (in A minor), and that of Beethoven, of which a memorable performance was given. As an encore M. Ysaÿe played Wagner's 'Albumbblatt,' as arranged by Wilhelmj. The orchestra were heard separately in Haydn's Symphony 'The Philosopher,' and Andante from Mozart's 'Cassation' (K. 63).

On October 15, M. Joska Szizeti, the clever and still improving young violinist, gave a recital at Bechstein Hall by which he upheld his reputation. His programme included four new works, three of which, including a set of variations, were by Hubay; the fourth was a Sarabande on the G string by Sulzer.

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Mendelssohn's 114th Psalm opened the concert, and it was closed by a cleverly written part-song by Dr. Koeller, in which he has fitted very appropriate music to the touching words 'Tis night in Ireland now,' by D'Arcy McGee. Madame Donaldia and Mr. Herbert Brown were the vocalists, with Mr. Cyril Towsy as accompanist. The fine artists, Herr Backhaus and Zimbalist, also contributed to a successful concert.

BIRMINGHAM.

The first popular Saturday night concert of the present season was given by the Midland Musical Society at the Town Hall on October 1, under Mr. A. J. Cotton's able conductorship. To popularize works of high artistic standard among the masses is certainly a most laudable effort on the part of this Society, and must be considered as an educational medium of incalculable value to musical art. The works chosen were Sir Edward Elgar's 'King Olaf,' and Brahms's 'Song of Destiny,' given with the full choir and orchestra appertaining to this old-established musical organization. The whole performance of 'King Olaf' showed a distinct advance on its previous rendering two years ago, especially as to its choral effects, the choir having evidently bestowed more care on its preparation. The principal parts were exceedingly well sung by Miss Mary Lund, Mr. Joseph Reed, and Mr. Sidney Stoddard, and the orchestra vividly brought out the picturesque orchestral colouring. Brahms's 'Song of Destiny' proved a crucial test, and for special distinction one has to point out the fine singing of the final portion, 'But man may not linger,' with its detached phrases in duple rhythm against the triple measure of the accompaniment.

The Birmingham Temperance Philharmonic Choral Society's first concert of the season took place in the Town Hall on October 8, given under the direction of Mr. W. G. Proverbs, who has lately re-joined the Society as choral trainer and conductor. The choir numbers seventy mixed voices, and is evenly balanced, all the voices being of a good tone-quality.

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The programmes of the first eight of Mr. Dan Godfrey's sixteenth series of Symphony Concerts, arranged to take place on successive Thursdays from October 6 to May 11, display the usual high quality, as also do those of the first eight supplemental classical concerts, taking place on Mondays from October 10. The list of works provisionally selected for first performance during the season is particularly impressive. It is probable that Sir Hubert Parry, Sir Alexander Mackenzie, Sir Charles Stanford, Professor Bantock, Mr. Edward German and Mr. Coleridge-Taylor will conduct works of their own.

The initial concert, on October 6, was noteworthy by reason of the fact that it was the means of introducing Kalinnikoff's Symphony No. 2, in A major, to an English audience. The composer's Symphony in G minor has already been heard several times in this country, and the credit is Mr. Dan Godfrey's that an opportunity has now arrived for a comparison of the two works. It cannot be said that the later symphony is as effective as the G minor example; the treatment of the material is as clear-cut in the former as it is in the latter; the orchestration is equally masterly, but in the later work there is a looseness of construction and a lack of finish which tend to render it too rhapsodical. Much of it, however, is very pleasing, and the scoring is certainly extremely brilliant. The first sixteen bars form the basis of the entire work, for the thematic material throughout is built up from this introductory section. The opening movement is noticeable for its very charming second theme; the Andante cantabile is somewhat conventional as to melody; the third movement is extremely fanciful; but the best is kept back to the last, the final movement having many fine inventive moments and arousing the hearer's interest in no small measure. One thing is very marked, viz., that Kalinnikoff's use of the Slavonic idioms is immeasurably less than that of the great majority of his fellow-countrymen; a large portion of the music might have been written by a native of France, or even of Italy. Both Mr. Godfrey and his instrumentalists deserve much praise for the splendid performance which this somewhat unequal composition undoubtedly received; the audience, a very large and representative one, applauded their successful efforts with exceeding heartiness.

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BRISTOL.

Since it was determined to hold the festival in 1911, a section of the committee thought the festivities in connection with the Coronation would prove a drawback, and hence it would be better to postpone the festival till 1912. At a meeting of the committee on October 20, it was decided that the festival should be deferred till 1912, and the guarantee fund will be in force for the later date.

An agreeable chamber concert was given at the Victoria Rooms on October 8, and there was a large attendance. The players were Miss Mary Lock (pianoforte), Mrs. Fitzherbert (violin), Miss Gladys Home (viola), and Mr. Herbert Walenn (violoncello). There were effective interpretations of Schumann's Sonata for pianoforte and violin in A minor (Op. 105), Beethoven's Sonata for pianoforte and violoncello in A (Op. 69), and Dvorák's Quartet in E flat for pianoforte and strings. At intervals Mrs. Archbold, a Clifton lady, sang English and German songs with taste.

Miss Ada Bennett, a contralto, who has taken part in local concerts for some years, is about to leave for Canada, and she has so many musical friends in Bristol that they arranged a farewell concert for her, and on October 13 it was given at the Victoria Rooms, in the presence of a crowded assembly. Miss Edith Evans, Miss Ada Bennett, Mr. Sydney Bennett, Mr. Montague Worlock and Mr. W. Irving were the vocalists. Mr. Maurice Alexander (violin) and Mr. Arthur Baynon (pianoforte) also assisted.

DEVON AND CORNWALL.

Immediately before leaving for London on the resignation of the bandmastership of the Plymouth Royal Marine Light Infantry, Mr. Frank Winterbottom gave a farewell concert, on September 28, closing the long series of Symphony Concerts which he has organized and conducted in the Stonehouse Town Hall since 1894. The two middle movements from the 'Pathetic Symphony' (Tchaikovsky) were performed, and it was not without a touch of pathos that the concert and the series concluded with Haydn's 'Farewell Symphony,' the perpetration of the 'joke' leaving the conductor solitary on the platform. He took the opportunity of explaining the initiation and *raison d'être* of the concerts. The list of music performed to the date of the last season but one shows that thirty-three symphonies have been played, which, together with sixty suites, twenty-four morceaux and characteristic pieces, and forty-two concerted works and solos, comprise a voluminous and varied repertoire.

The statement made under the above heading in the last issue of the *Musical Times*, that the concerts 'now pass into the management and conductorship of Mr. R. G. Evans, Bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November,' was incorrect. The symphony concerts in the Stonehouse Town Hall will be continued under the conductorship of Mr. J. W. Newton, the new bandmaster of the Plymouth Division R.M.L.I. The orchestra which Mr. Winterbottom conducted at his symphony concerts consisted mainly of the handsmen of the Plymouth Division R.M.L.I., who formed over ninety per cent. of the total number of musicians.

The Mayor (represented by the Deputy-Mayor) and Corporation according to custom attended, on October 1, the opening concert of the new season of weekly Corporation concerts in Plymouth Guildhall; and the Deputy-Mayor congratulated all concerned on the success of the past years and augured continued prosperity for the future, appreciating the great influence which the concerts, as organized by Mr. H. Moreton, borough organist, had evidenced in raising the taste and standard of judgment of the public. On October 12 a concert given in Plymouth to augment the Pardew Memorial Fund was in its character and composition unique, since six local musicians took the baton in turn. The proceeds amounted to over £160.

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BRISTOL.

Since it was determined to hold the festival in 1911, a section of the committee thought the festivities in connection with the Coronation would prove a drawback, and hence it would be better to postpone the festival till 1912. At a meeting of the committee on October 20, it was decided that the festival should be deferred till 1912, and the guarantee fund will be in force for the later date.

An agreeable chamber concert was given at the Victoria Rooms on October 8, and there was a large attendance. The players were Miss Mary Lock (pianoforte), Mrs. Fitzherbert (violin), Miss Gladys Home (viola), and Mr. Herbert Walenn (violoncello). There were effective interpretations of Schumann's Sonata for pianoforte and violin in A minor (Op. 105), Beethoven's Sonata for pianoforte and violoncello in A (Op. 69), and Dvorák's Quartet in E flat for pianoforte and strings. At intervals Mrs. Archbold, a Clifton lady, sang English and German songs with taste.

Miss Ada Bennett, a contralto, who has taken part in local concerts for some years, is about to leave for Canada, and she has so many musical friends in Bristol that they arranged a farewell concert for her, and on October 13 it was given at the Victoria Rooms, in the presence of a crowded assembly. Miss Edith Evans, Miss Ada Bennett, Mr. Sydney Bennett, Mr. Montague Worlock and Mr. W. Irving were the vocalists. Mr. Maurice Alexander (violin) and Mr. Arthur Baynon (pianoforte) also assisted.

DEVON AND CORNWALL.

Immediately before leaving for London on the resignation of the bandmastership of the Plymouth Royal Marine Light Infantry, Mr. Frank Winterbottom gave a farewell concert, on September 28, closing the long series of Symphony Concerts which he has organized and conducted in the Stonehouse Town Hall since 1894. The two middle movements from the 'Pathetic Symphony' (Tchaikovsky) were performed, and it was not without a touch of pathos that the concert and the series concluded with Haydn's 'Farewell Symphony,' the perpetration of the 'joke' leaving the conductor solitary on the platform. He took the opportunity of explaining the initiation and *raison d'être* of the concerts. The list of music performed to the date of the last season but one shows that thirty-three symphonies have been played, which, together with sixty suites, twenty-four morceaux and characteristic pieces, and forty-two concerted works and solos, comprise a voluminous and varied repertoire.

The statement made under the above heading in the last issue of the *Musical Times*, that the concerts 'now pass into the management and conductorship of Mr. R. G. Evans, Bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November,' was incorrect. The symphony concerts in the Stonehouse Town Hall will be continued under the conductorship of Mr. J. W. Newton, the new bandmaster of the Plymouth Division R.M.L.I. The orchestra which Mr. Winterbottom conducted at his symphony concerts consisted mainly of the handsmen of the Plymouth Division R.M.L.I., who formed over ninety per cent. of the total number of musicians.

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and production of his Symphony, but there is no mention of either of these in the prospectus; one looks in vain for the new Elgar Violin concerto. Parts II. and III. of Bantock's 'Omar' trilogy are to be given, and, at last, the 'Messiah' has yielded place to Bach's 'Christmas Oratorio.'

The four orchestral programmes of the Gentlemen's Concerts, to be conducted by Mr. Henry J. Wood, will introduce several works of the lighter order, quite new to Manchester. Liadoff's 'Baba-Vaga,' Massenet's *Élegie* from the 'Les Erinnyes' suite, and the ballet music from 'Le Cid,' new suites by Bach and Purcell, and the Rameau suite from 'Castor and Pollux'; Beethoven, Mendelssohn, and Mozart symphonies lending the necessary balance. Max Bruch's 'Frithjof,' for male chorus, will prove a most attractive work. The opportunities of hearing male-voice choral singing in association with orchestra are not too numerous.

In Manchester the season rarely gets under way until about the third week in October. The opening concerts of the three chief orchestral series can be dealt with to better advantage next month.

Much will be expected from the recent appointment of Mr. Herbert Whittaker to the conductorship of the Vocal Society, and it is generally anticipated that his connection with this old-established body (whose conductors' initials have always been H. W.) will have a marked influence on the technical equipment of choirs in the Manchester neighbourhood. At the 276th concert of the series on October 12, more modern music was given than would probably have been found in an entire season previously.

It was facetiously remarked at Colwyn Bay last September that (always save and except Mr. Lloyd George) Mr. Walter Nesbitt, conductor of the Manchester Orpheus Male-Voice Choir, was the best-known man in Wales, and a programme such as these eighty men submitted at their fourth annual concert on October 20 (proceeds to help them on their Rhineland tour next Whitsuntide) is, even to-day, a comparative rarity, and only a choir that has gone through the rigorous training of the competitive arena could have acquired that versatility and power of rapid mental adjustment to the changing emotional demands made by a programme of fifteen or twenty items, ranging from Hatten, Walmisley and Stainer, via Brahms and Cornelius to Bantock, Reger, Sibelius and Strauss. One often wonders at the feats of a Nicholls, a Coates, a Gerhardt, or a Wullner in a lieder recital, but surely such recitals of modern works as this, and one to be given by Mr. Whittaker's Blackpool Choir at the Schiller-Anstalt in January, are infinitely more difficult, for each member of the choir must have an artistic temperament to start with, and then the conductor has to make them quickly responsive as four, six, or eight (as the case may be) greatly magnified solo voices, and that seems a still greater marvel. The soloists at this concert were Mrs. Herbert Hutchinson, Mr. Harold Wilde and Mr. Frederick Dawson.

The social side enters freely at the meetings of the Gentlemen's Glee Club, usually held at the Albion Hotel. Their seventy-seventh season commenced on October 4, the camp scene from Purcell's 'King Arthur,' and, in commemoration of the centenary, S. S. Wesley's 'The praise of music,' being included in the evening's programme.

Passing mention must be made of Mr. James Richardson's violoncello recital, which introduced new works by Rachmaninoff and Thomas F. Dunhill, and also a Schumann song-recital by Miss Muriel Robinson.

Music at the theatre has been provided by the Beecham light opera company in 'Tales of Hoffmann' and 'Die Fledermaus,' whilst at the Gaiety Theatre an unusual delight has been experienced in the recital of 'Enoch Arden,' with Strauss's music, made wondrously clear by Mr. F. Walter's playing, which was at once discreetly reticent, expressive, and imaginative; both he and Mr. Esmé Percy, the reciter, are to be most warmly congratulated.

The 'Nibelungen Ring' and 'Elektra' scheme looks rather more feasible, and the guarantee list is being kept open until the end of October.

In the artisan neighbourhood of Ancoats, Mr. T. W. Surette is lecturing on the works of Brahms, and Mr. Egon Petri has most generously promised to play the Beethoven Sonatas (chronologically) on six Monday evenings up to Christmas, the charge for admission being only sixpence.

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and production of his Symphony, but there is no mention of either of these in the prospectus; one looks in vain for the new Elgar Violin concerto. Parts II. and III. of Bantock's 'Omar' trilogy are to be given, and, at last, the 'Messiah' has yielded place to Bach's 'Christmas Oratorio.'

The four orchestral programmes of the Gentlemen's Concerts, to be conducted by Mr. Henry J. Wood, will introduce several works of the lighter order, quite new to Manchester. Liadoff's 'Baba-Vaga,' Massenet's *Élegie* from the 'Les Erinnyes' suite, and the ballet music from 'Le Cid,' new suites by Bach and Purcell, and the Rameau suite from 'Castor and Pollux'; Beethoven, Mendelssohn, and Mozart symphonies lending the necessary balance. Max Bruch's 'Frithjof,' for male chorus, will prove a most attractive work. The opportunities of hearing male-voice choral singing in association with orchestra are not too numerous.

In Manchester the season rarely gets under way until about the third week in October. The opening concerts of the three chief orchestral series can be dealt with to better advantage next month.

Much will be expected from the recent appointment of Mr. Herbert Whittaker to the conductorship of the Vocal Society, and it is generally anticipated that his connection with this old-established body (whose conductors' initials have always been H. W.) will have a marked influence on the technical equipment of choirs in the Manchester neighbourhood. At the 276th concert of the series on October 12, more modern music was given than would probably have been found in an entire season previously.

It was facetiously remarked at Colwyn Bay last September that (always save and except Mr. Lloyd George) Mr. Walter Nesbitt, conductor of the Manchester Orpheus Male-Voice Choir, was the best-known man in Wales, and a programme such as these eighty men submitted at their fourth annual concert on October 20 (proceeds to help them on their Rhineland tour next Whitsuntide) is, even to-day, a comparative rarity, and only a choir that has gone through the rigorous training of the competitive arena could have acquired that versatility and power of rapid mental adjustment to the changing emotional demands made by a programme of fifteen or twenty items, ranging from Hatten, Walmisley and Stainer, via Brahms and Cornelius to Bantock, Reger, Sibelius and Strauss. One often wonders at the feats of a Nicholls, a Coates, a Gerhardt, or a Wullner in a lieder recital, but surely such recitals of modern works as this, and one to be given by Mr. Whittaker's Blackpool Choir at the Schiller-Anstalt in January, are infinitely more difficult, for each member of the choir must have an artistic temperament to start with, and then the conductor has to make them quickly responsive as four, six, or eight (as the case may be) greatly magnified solo voices, and that seems a still greater marvel. The soloists at this concert were Mrs. Herbert Hutchinson, Mr. Harold Wilde and Mr. Frederick Dawson.

The social side enters freely at the meetings of the Gentlemen's Glee Club, usually held at the Albion Hotel. Their seventy-seventh season commenced on October 4, the camp scene from Purcell's 'King Arthur,' and, in commemoration of the centenary, S. S. Wesley's 'The praise of music,' being included in the evening's programme.

Passing mention must be made of Mr. James Richardson's violoncello recital, which introduced new works by Rachmaninoff and Thomas F. Dunhill, and also a Schumann song-recital by Miss Muriel Robinson.

Music at the theatre has been provided by the Beecham light opera company in 'Tales of Hoffmann' and 'Die Fledermaus,' whilst at the Gaiety Theatre an unusual delight has been experienced in the recital of 'Enoch Arden,' with Strauss's music, made wondrously clear by Mr. F. Walter's playing, which was at once discreetly reticent, expressive, and imaginative; both he and Mr. Esmé Percy, the reciter, are to be most warmly congratulated.

The 'Nibelungen Ring' and 'Elektra' scheme looks rather more feasible, and the guarantee list is being kept open until the end of October.

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HAMBURG.

The great event of the operatic season has so far been the performance of Wagner's trilogy 'Der Ring des Nibelungen,' under the direction of Herr Arthur Nikisch.

LAUSANNE.

On his seventy-fifth birthday, on October 9, Dr. Camille Saint-Saëns gave a sacred concert at the Cathedral, when he played in wonderful style some of his own organ works, including the Fantasia and the 'Bénédiction nuptiale.' The proceedings terminated with a performance of the composer's excellent 'Oratorio de Noël.'

MUNICH.

The French musical festival organized by a German committee and the 'Société française des amis de la musique' commenced on September 19, at the great Concert Hall of the Exhibition. Three orchestral concerts and two chamber-music performances were given. Among the interesting works played were Saint-Saëns's third Symphony in C minor, his Septet with trumpet, the Violoncello sonata, and the second Pianoforte trio. César Franck was represented with his noble D minor Symphony and the Symphonic Variations for pianoforte and orchestra, excellently rendered by M. Alfred Cortot, who also played the pianoforte part in Vincent d'Indy's symphony 'Sur un chant montagnard.' A very interesting orchestral suite, 'Pelléas et Mélisande,' by Gabriel Faure, as well as some of the same composer's chamber music, were also heard. Among the works of the younger generation of French composers were Dukas's beautiful prelude to the third act of 'Ariane et Barbe bleue,' Ravel's curious Spanish rhapsody, and Debussy's three wonderfully original orchestral nocturnes. Dr. Saint-Saëns, who was present (and played the pianoforte parts of his own chamber music) was accorded enthusiastic ovations. The orchestral part was taken by the Münchener Tonkünstler-orchester, and among the soloists were Mesdames Rose Féart and Wanda Landowska (who gave charming performances of old French music on the clavecin), and M. Widor. M. Rhené-Baton proved himself a highly accomplished conductor. Under the direction of Herr Felix Mottl, special performances of Berlioz's opera 'Benvenuto Cellini' and Richard Strauss's 'Elektra' were given at the Royal Opera in honour of the distinguished French guests, who were also socially much fêted. The whole festival was preceded by a civic reception by the burgomaster at the Rathaus.

ST. PETERSBURG.

At the recent competitions for the Rubinstein prize, the young English pianist and composer, Frank Merrick, was awarded a diploma for composition.

VALPARAISO.

A fine performance of Pergolesi's 'Stabat Mater' was given on June 23 in the German Church, under the direction of Mr. Henry Hill, and repeated on July 8.

The following candidates have passed the examination in voice-culture and class-singing held at the Royal Academy of Music in September: Walter Bains, Florence Mary Clifford Bradfield, Ethel Chapman, Alfred J. Collier, Bessie Furze, Edith E. Jackman, Helena Beatrice Mary Jesson, Henry McCleary, Elizabeth Sarah Alice Murphy, Jean Nicoll, Sister Cecilia, Edith M. G. Reed, Jessie M. Soga. The examiners were Dr. H. W. Richards and Dr. McNaught.

Owing to a difficulty in making satisfactory arrangements, the proposed performance by the London Choral Society of Dr. Cowen's new work 'The Veil' (which made such a deep impression at the Cardiff festival) has been abandoned. The first London performance will, however, take place early in the New Year under as nearly as possible the same conditions which obtained at Cardiff, Dr. Cowen himself conducting.

The prospectus of the Muswell Hill Philharmonic Society (conductor, Mr. Robert Carrodus) gives a list of works from which the season's programmes will be chosen. The symphonies enumerated are Beethoven's in A, Brahms's in C minor, Goldmark's 'Rustic wedding,' Kalinnikoff's in G minor.

Sir Alexander Mackenzie's 'Dream of Jubal,' with Mr. Charles Fry as the Narrator, will form the chief attraction at the concert given by the Newport Choral Society on November 24. Leoni's 'The Gate of Life' is down for performance on March 30. The conductor is Mr. Arthur E. Sims. The 'Dream of Jubal' has also been chosen by the Bruton Choral Society for performance on May 11.

With a balance in hand of 15s. 6d., the organizers of the South Place Sunday Popular Concerts have arranged to continue their excellent work during the present season. They opened with a Schumann Centenary Concert on October 2. The summary of their work of last season contains an impressive list of well-known artists and compositions.

The annual balance sheet of the Philharmonic Society reveals a loss on the season's work. Subscriptions amounted to £1,152 19s.; the takings at the concerts supplied £591 11s. 6d., and other sources brought the total income up to £2,472 17s. 6d. The expenditure amounted to £2,542 16s. 3d., of which £1,535 11s. 6d. was paid to the soloists and orchestra.

The Berkhamsted Church Choral Society are rehearsing 'Judas Macabeus,' Hubert Bath's 'Wedding of Shon Maclean,' Elgar's 'Go, song of mine,' for the coming season. The Chesham Choral Society are undertaking Gounod's 'Faust' (concert version) and Stanford's 'Revenge.' Both Societies are conducted by Mr. William H. London.

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HAMBURG.

The great event of the operatic season has so far been the performance of Wagner's trilogy 'Der Ring des Nibelungen,' under the direction of Herr Arthur Nikisch.

LAUSANNE.

On his seventy-fifth birthday, on October 9, Dr. Camille Saint-Saëns gave a sacred concert at the Cathedral, when he played in wonderful style some of his own organ works, including the Fantasia and the 'Bénédiction nuptiale.' The proceedings terminated with a performance of the composer's excellent 'Oratorio de Noël.'

MUNICH.

The French musical festival organized by a German committee and the 'Société française des amis de la musique' commenced on September 19, at the great Concert Hall of the Exhibition. Three orchestral concerts and two chamber-music performances were given. Among the interesting works played were Saint-Saëns's third Symphony in C minor, his Septet with trumpet, the Violoncello sonata, and the second Pianoforte trio. César Franck was represented with his noble D minor Symphony and the Symphonic Variations for pianoforte and orchestra, excellently rendered by M. Alfred Cortot, who also played the pianoforte part in Vincent d'Indy's symphony 'Sur un chant montagnard.' A very interesting orchestral suite, 'Pelléas et Mélisande,' by Gabriel Faure, as well as some of the same composer's chamber music, were also heard. Among the works of the younger generation of French composers were Dukas's beautiful prelude to the third act of 'Ariane et Barbe bleue,' Ravel's curious Spanish rhapsody, and Debussy's three wonderfully original orchestral nocturnes. Dr. Saint-Saëns, who was present (and played the pianoforte parts of his own chamber music) was accorded enthusiastic ovations. The orchestral part was taken by the Münchener Tonkünstler-orchester, and among the soloists were Mesdames Rose Féart and Wanda Landowska (who gave charming performances of old French music on the clavecin), and M. Widor. M. Rhené-Baton proved himself a highly accomplished conductor. Under the direction of Herr Felix Mottl, special performances of Berlioz's opera 'Benvenuto Cellini' and Richard Strauss's 'Elektra' were given at the Royal Opera in honour of the distinguished French guests, who were also socially much fêted. The whole festival was preceded by a civic reception by the burgomaster at the Rathaus.

ST. PETERSBURG.

At the recent competitions for the Rubinstein prize, the young English pianist and composer, Frank Merrick, was awarded a diploma for composition.

VALPARAISO.

A fine performance of Pergolesi's 'Stabat Mater' was given on June 23 in the German Church, under the direction of Mr. Henry Hill, and repeated on July 8.

The following candidates have passed the examination in voice-culture and class-singing held at the Royal Academy of Music in September: Walter Bains, Florence Mary Clifford Bradfield, Ethel Chapman, Alfred J. Collier, Bessie Furze, Edith E. Jackman, Helena Beatrice Mary Jesson, Henry McCleary, Elizabeth Sarah Alice Murphy, Jean Nicoll, Sister Cecilia, Edith M. G. Reed, Jessie M. Soga. The examiners were Dr. H. W. Richards and Dr. McNaught.

Owing to a difficulty in making satisfactory arrangements, the proposed performance by the London Choral Society of Dr. Cowen's new work 'The Veil' (which made such a deep impression at the Cardiff festival) has been abandoned. The first London performance will, however, take place early in the New Year under as nearly as possible the same conditions which obtained at Cardiff, Dr. Cowen himself conducting.

The prospectus of the Muswell Hill Philharmonic Society (conductor, Mr. Robert Carrodus) gives a list of works from which the season's programmes will be chosen. The symphonies enumerated are Beethoven's in A, Brahms's in C minor, Goldmark's 'Rustic wedding,' Kalinnikoff's in G minor.

Sir Alexander Mackenzie's 'Dream of Jubal,' with Mr. Charles Fry as the Narrator, will form the chief attraction at the concert given by the Newport Choral Society on November 24. Leoni's 'The Gate of Life' is down for performance on March 30. The conductor is Mr. Arthur E. Sims. The 'Dream of Jubal' has also been chosen by the Bruton Choral Society for performance on May 11.

With a balance in hand of 15s. 6d., the organizers of the South Place Sunday Popular Concerts have arranged to continue their excellent work during the present season. They opened with a Schumann Centenary Concert on October 2. The summary of their work of last season contains an impressive list of well-known artists and compositions.

The annual balance sheet of the Philharmonic Society reveals a loss on the season's work. Subscriptions amounted to £1,152 19s.; the takings at the concerts supplied £591 11s. 6d., and other sources brought the total income up to £2,472 17s. 6d. The expenditure amounted to £2,542 16s. 3d., of which £1,535 11s. 6d. was paid to the soloists and orchestra.

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SUITE

FOR

CHORUS AND ORCHESTRA

COMPOSED BY

A. HERBERT BREWER.

1. COME, MY DAPHNE, COME AWAY .. James Shirley
2. BARLEY-BREAK Anonymous
3. LOVE IS A SICKNESS Samuel Daniel
4. GOLDEN SLUMBERS Thomas Dekker
5. SUMMER SPORTS Thomas Dekker

PRICE ONE SHILLING AND SIXPENCE.
String Parts, 7s.; Wind Parts and Full Score, MS.

THE TIMES.

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DAILY TELEGRAPH.

Dr. Brewer's Suite was brought to its first hearing, and mightily pleased the majority of the audience. . . . It is a breezy little composition, well laid out for not too ambitious choral societies, its music is always in perfectly good taste, now and then it is full of a genuine and very dainty grace, as in the pretty chorus for mixed voices, "Love is a sickness full of woes," and the delicious sixteenth century lullaby, "Golden slumbers kiss your eyes," which is written for female voices only, and always it is clean and wholesome, and unexacting in its demands upon the singers. Clearly, then, it justifies its existence. The Suite went very well, under Dr. Brewer's guidance, the composer at the close being repeatedly recalled.

MORNING POST.

The numbers are singularly happy compositions, highly charged with old-world grace, but devised with a full knowledge of modern requirements, and their popularity is likely to be great, if their reception may be taken as any augury.

STANDARD.

The same fancy and imagination which characterise the composer's pastoral songs play round this delightful series of vignettes of Merrie England. The music, with its breezy lightness and delicate orchestral texture, suggests the playtime of Corydon and Phyllis amid the bowers of Arcady. Of the five numbers, the most striking are "Barley-Break," written in the style of the Elizabethan madrigalists, for male voices; and "Golden Slumbers," for female voices, a charming and seductive lullaby, daintily scored and very effective with its muted strings accompaniment and its melody and rhythmic sense. The last number, "Summer Sports," from which the Suite takes its name, is the most elaborate. The score graphically describes the hunt, and the bustle and excitement of the chase are cleverly suggested in the rush and life of the music. The whole work, which was finely performed and enthusiastically received, forms a little gallery of pastoral pictures of the olden time, and admirably reflects the sentiment of the sixteenth century poets, the spirit of whose verses Dr. Brewer has so happily caught.

YORKSHIRE POST.

It is eminently tuneful, daintily orchestrated, and as thoroughly English as the words. The Suite was sung by the Gloucester contingent of the chorus with admirable spirit, and had a very pleasant and exhilarating effect. There is a distinct place for such music, which, without attempting to scale ambitious heights, is artistic and agreeable, and there is no doubt that "Summer Sports" will have a good vogue with choral societies, as indeed it well deserves.

BRISTOL TIMES.

The composition is the best of the kind Dr. Brewer has written. His music is always bright, melodious, straight-forward, clear in design, and captivating. In this example these features are forthcoming in their best degree, and the musical equipment of every poem hits off in the most apt and enchanting manner the sentiments. Directed by the author, the choir and band gave a fine illustration of the work. They grasped the spirit of the poems and music, entered with zest into their portrayal, and helped to make "Summer Sports" a triumphant success.

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Gillett Road, Edgbaston.

STAFF NOTATION. EIGHTEENTH THOUSAND.

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A SACRED CANTATA

FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA

BY

ALFRED R. GAUL.

"Will be heartily welcomed by all who love the art of music."

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, SEPTEMBER 20, 1910.

THE VEIL

POEM

BY

ROBERT BUCHANAN

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

PRICE THREE SHILLINGS.

Paper Boards, 3s. 6d. ; Cloth, gilt, 5s. ; String Parts, 12s. 6d. ; Wind Parts and Full Score, MS.

THE TIMES.

It was quite clear that the work made a deep impression upon the audience; for the applause during its course and at the end was evidently the result of real appreciation, and not merely what was due to the popular conductor of the festival. The appreciation was well deserved; there are points of genuine beauty in every number, and the earnestness of the whole conception and the skill with which it has been carried out place the composer in a stronger light than anything which he has yet written.

DAILY TELEGRAPH.

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MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral appeal for the removal of the Veil. It is here that the work reaches its climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

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